

Elizabeth E. Turner. Accessing the Avengers: An Investigation of Graphic Novel Classification in Literature and Practice. A Master's Paper for the M.S. in L.S. degree. April, 2014. 77 pages. Advisor: Wanda Gunther

Purpose: With the increasing popularity of graphic novels, the medium poses new problems to information professionals, particularly in how to organize this material in conjunction with more traditional literature. This study attempted to understand the classification of graphic novels in three collections in order to compare their organizational systems to current trends in the literature.

Methods: The study collected data on the type of classification system implemented (cataloging, shelving, or metadata schema), the system's effectiveness within its environment, and employee opinions on implementation. Unlike previous studies, commercial collections were also observed for comparison.

Results: This study synthesized scattered information about the implementation of classification systems and revealed while authors have suggested best practices for providing access to graphic novels, these practices were not yet used in the libraries studied. There was no clear universal classification system, either in the settings studied or the literature.

Conclusions: Flexibility, transparency, and consistency should be the driving forces for graphic novel classification rather than a single, rigid system. Libraries should balance their methods with the needs of the patrons and utilize resources outside of the classification system to increase access to materials.

Headings:

Graphic novels – Administration

Graphic novels – Cataloging

ACCESSING THE AVENGERS: AN INVESTIGATION OF GRAPHIC NOVEL
CLASSIFICATION IN LITERATURE AND PRACTICE

by
Elizabeth E. Turner

A Master's Paper submitted to the faculty
of the School of Information and Library
Science of the University of North
Carolina at Chapel Hill in partial
fulfillment of the requirements for the
degree of Master of Science in Library
Science.

Chapel Hill, North Carolina

April 2014

Approved by

Wanda Gunther

Table of Contents

Background	1
Purpose	3
Research Questions	5
Literature Review	5
Development of the Field	6
Application in Libraries	9
Research Design and Methods	11
Data Collection Methods	12
Limitations	14
Results.....	16
Content Analysis.....	16
Shelving Data	20
Additional Access Data.....	26
Catalog Access Data	29
Discussion	36
Genrefication.....	37
Serial Monographs and FRBR.....	38
Graphic Novels and RDA.....	42
Industry as Experts.....	44
Defining Best Practices	47
Conclusion.....	48
References.....	52
Appendices.....	56
Appendix 1: Glossary of Terms	56
Appendix 2: Content Analysis Sources	58
Appendix 3: Content Analysis Organizational Schemas	61
Appendix 4: Sampling	64
Appendix 5: Orange County Public Library Shelving Data.....	68
Appendix 6: SILS Shelving Data	71
Appendix 7: Chapel Hill Public Library Shelving Data	74

Background

As our libraries diversify their collections to include the latest formats, cataloging and shelving (either physically or digitally) these collections becomes increasingly complex. While e-readers and born-digital media are certainly among these new formats, it's not just the high-tech formats with which the cataloging standards need to catch up. Graphic novels have been around for decades, but the medium has only recently gained popularity. This phenomenon has occurred across all types of libraries, not just those focused on leisure reading. The sudden increase in popularity can be attributed to a number of things, including change in perspective towards graphic novels. The medium has entered into mainstream culture and into library collections (O'English, 2006).

The terms comics, comic books, and manga are all synonymous with graphic novels but also have differing connotations, from content to origin. For the purposes of this study, "graphic novel" will mean any literary work of novel length that utilizes primarily artwork and secondarily text to tell its story. This definition is broad enough to include standalone novels as well as those divided into serial format. Graphic novels as a whole are not aimed at one particular group or another; there are graphic novels for children, teens, and adults, as well as graphic novels containing explicit content. The two contradictory stigmas that graphic novels are either just for children or alternatively entirely inappropriate for children don't acknowledge the great breadth and diversity present within the medium (Lopes,

2006). Graphic novels are a format of literature, not necessarily a genre. Just as with traditional, text-based literature, all reading levels, maturity levels, and genres are present within the medium (Pyles, 2012).

With the graphic novel format come unique issues. Cataloging, categorizing, and shelving graphic novels are among those issues, starting with the question of whether graphic novels should be integrated into the general collection or separated out into a "genrefied" collection. Genrefication is a newer concept in libraries, particularly public libraries, that materials should be divided into genre sections to improve patrons' browsing experience (Sweeney, 2013). Beyond that, serialization is a common publication format for the graphic novel medium, and different series can be related to one another in varying degrees. Monographs and serials have different cataloging standards, but how should librarians handle a series of monographs or an even more complicated notion, a series of serials? To make matters worse, authors commonly contribute to multiple series throughout their careers, and a series may have multiple authors throughout its run. The complexity of all the interrelated works can hinder typical cataloging practice. Should all the Batman comics be put together? Or should all works by Frank Miller be together? What is the more important aspect?

In the digital cataloging realm, solutions come easier because there are many different ways to both indicate that a given work is in the graphic novel format and to connect it to its related works, from adding genre headings to adding keywords or tags within the metadata. Even with these varied solutions, these strategies are not uniformly utilized if they are used at all, as evidenced in West (2013) and the

preliminary study conducted while writing the proposal for this paper.

Classification, organization, and cataloging of graphic novel materials remain complex and chaotic tasks for librarians.

Purpose

The purpose of this research was to understand how different institutions address these issues unique to graphic novel collections and also to provide clear data on common themes and trends. In particular, this study looked at specialized graphic novel collections, genrefied collections, and non-specialized collections to see if there are any differences in approach. Despite there not being any defined standards at this time for classifying graphic novels, there may still be established norms in practice. These norms can be discovered by looking at which systems are being used where, which are most commonly used, and which are the most effective for the medium. Out of all the aspects of the cataloging process, classification and shelving were chosen as a focus because these are the aspects that are usually done in-house for many libraries. Popular materials collections in particular tend to utilize vendor records for cataloging in order to cut down on the time and effort needed to add new resources to the library. The aim of this paper was to get the best idea of how libraries themselves handle graphic novel collections, not how vendors think libraries should.

As a type of literature that is still establishing itself within our libraries, graphic novels are surrounded by much confusion and a lack of uniformity when it comes to handling these materials. This research has the potential to bring together multiple viewpoints, both from the library field and from the graphic novel industry.

Libraries already are trying to adapt their practices to be more user-friendly through movements such as the bookstore model and genrefication, both of which advocate for breaking free of traditional library classification schemas and physical layout in favor of customer service-based models (Sweeney, 2013). Why not look to the experts of this specific medium and investigate the practices of collectors and comic stores? There is the potential to use this research to create cataloging standards to improve the user experience and increase access to graphic novels.

In order to discover the most important aspects of cataloging graphic novels as well as to provide empirical data proving this, a small preliminary study was conducted in the University of North Carolina (UNC) School of Information and Library Science (SILS) library. This graphic novel collection is housed separately from the other collections in the library and is arranged alphabetically by author's last name. The study looked at the works of three authors held in the collection: Frank Miller, Alan Moore, and Michael Mignola. All three authors are very well-known, award-winning graphic novel authors, and their works represent a decent variety of graphic novels. The study confirmed three key issues central to graphic novel cataloging: the complexity of graphic novel serialization (both those series by the same author and those by multiple authors), the complexity of graphic novels' statement of responsibility (who a work is about versus who is it created by) and a need for consistency regarding all cataloging policies to ensure that all items are equally easy to find within the collection. The full study revealed the key themes in how libraries can approach these issues in order to provide solutions. Rather than a

single set of uniform rules across collections, the study revealed the need for a consistent framework within which libraries can operate.

Research Questions

1. What schema (if any) is used at each institution for classifying graphic novels and is it supported by authorities in either library science or the graphic novel industry?
2. Is the classification schema supported or supplemented by other cataloging methods (i.e. additional access fields in Machine Readable Cataloging (MARC) records or social tagging system)?
3. Is the classification schema used in both theory and practice, and is it consistently utilized at all levels of the collection?
4. What commonalities and patterns are apparent among these case studies and the studies previously conducted?
5. Can a set of “best practices” be hypothesized based on the patterns that emerge?

Literature Review

Because the medium is fairly new, there is not as much literature on the topic of cataloging graphic novels. The scholarship about graphic novels from the first part of this decade primarily debated the worthiness of graphic novels' place in the library (Ellis, 2000), but that debate is outside the scope of this study. Modern scholarship tends to focus on collection development and readers' advisory. The introductory texts help orient librarians to a medium many of them have never experienced, but these guides only briefly touch on more complex issues such as cataloging and classification. These guides include Goldsmith (2010) and Miller (2010). The literature most relevant to this study can be divided into two

categories: foundation scholarship in the area of cataloging graphic novels and current literature on how this foundational material has been applied in graphic novel collections.

Development of the Field

The turning point for graphic novels' acceptance in libraries and the first appearance of serious scholarship on how to handle these collections was in the 1980s. Randall Scott became a pioneer in the field because he had spent his career at Michigan State University (MSU) as the main librarian for their graphic novel special collection. MSU was an early adopter of the mindset that graphic novels constituted serious academic material that should be collected. Their graphic novel collection dates back to 1970 and is among the oldest repositories in the nation for this medium. Many of the previously mentioned subject guides utilize Scott's work *Comic Librarianship: A Handbook* as their basis. Despite being over two decades old, the concepts introduced by Scott still serve as a foundation for all further research (1990). His later article "A Practicing Comic-Book Librarian Surveys His Collection and His Craft" provides the model of research most common to any later articles on special topics regarding graphic novels: the case study. The article looked at Scott's own experiences and what techniques he used to manage his collection (1998). Though by studying his own collection, he may not have been able to provide the unbiased nature of a true case study, but his methods still inspired the trend of studying individual collections common to graphic novel scholarship.

Scott's research opened the door for other serious research among librarians on the topic of graphic novel collections, and more libraries also started their own

graphic novel collections. Portland State University (PSU) became an archive for the independent graphic novel publisher Dark Horse Comics in 2005. Because preserving the materials was the primary focus, the primary librarian Markham's techniques on managing his collection differed greatly from Scott's. Archival practice won out over traditional library methods (Markham, 2009). Other librarians saw correlations between their work with graphic novels and their more traditional materials. Serchay likened cataloging graphic novels with cataloging serials, despite most librarians trying to treat them as monographs (1998).

The most recent research on cataloging graphic novels has investigated a new technology's effect on the field. Where traditional MARC records for graphic novels seemed too confusing, West looked at tagging graphic novels with keywords such as main characters, major events, or subgenres to improve patron access. West even considered social tagging as an option because many graphic novel reading patrons may be more knowledgeable of the medium than the librarian charged with entering these materials into the catalog (2013). Even Japanese graphic novels (manga) have had their own share of literature. Morozumi's research on the potential to create metadata during the digital creation process for manga has profound implications across the graphic novel medium. If this system is successful it would mean that detailed metadata records would be created as the work was being produced rather than by a librarian after the fact (2009).

Even with all this emerging research, official guidelines for librarians still do not exist. The major authorities do seem to be aware of the issues, as OCLC and others have active discussions on the topic (Beall, 2005), and a quick scan of library

science forums and social media picks up many informal discussions. Without clear guidance from the authorities on library cataloging and classification (the Library of Congress (LC), Online Computer Library Center (OCLC), etc.) librarians are left to their own resources decide which of the individual methods to adopt for their own graphic novel collections. General suggestions are abundant, but most researchers are hesitant to assert that there is an ideal method (Dickinson, 2007). Willcox cites no fewer than six different (and often contradictory) suggested methods of shelving graphic novels (2011). The merits of most of these shelving systems cannot even begin to be analyzed without first considering genrefication as a whole. The bookstore approach to library layout is still fiercely debated. Trot (2006) and Maker (2008) argue passionately on opposite sides of the debate. While it may seem that more recent opinions are in favor of genrefication, many librarians are hesitant to radically change their library's layout. Antiquated views may be the least of the concerns when time, staffing, and space may actually limit a library's abilities to adopt new approaches. Nevertheless, a library has a duty to meet the needs of its patrons, and genrefication is one possible way to do that (Sweeney, 2013).

One of the few researchers calling for a unified approach is Fee. He has written proposed guidelines for using Resource Description and Access (RDA) to add content to MARC fields specific to graphic novels, primarily the alternate access fields. He argued that the switch from Anglo American Cataloging Rules Revised 2005 (AACR2r) formatting to RDA was the perfect time to adopt new practices because the switch allowed for better cataloging across many different problem areas, including foreign language materials and multi-media materials. Because his

work is still very new, these proposed cataloging rules have not been properly examined by his colleagues. In the coming years, we may see the adoption of Fee's rules as the standard for graphic novel digital cataloging, but it is still too early to fully understand the implications of his research (2013).

Even though the medium is gaining popularity with librarians, graphic novel collections have a long way to go before they reach the same standards as traditional materials. Masuchika and Boldt illustrated through their research that academic libraries' collections of graphic novels were often not as strong as assumed. The UNC SILS graphic novel collection, despite being one of the few specialized collections in their study, actually ranked very low in Masuchika and Boldt's data on which libraries had collected the most works from a list of industry award winners from the past several decades (2010). The collections themselves have to become stronger before standards and training regarding these collections can improve. Until standards and training are developed there will continue to be the confusion that a lack of consistency creates.

Application in Libraries

Now that graphic novels are being collected in libraries, more librarians are sharing their experiences. It can be difficult to sort out librarians who offer actual observational or anecdotal evidence among all those who simply offer suggestions to librarians in similar situations without the data to back up their claims. Closer examination of this body of writing reveals three categories of articles sharing strategies for cataloging graphic novel collections: research papers, descriptive papers, and advice/opinion pieces. Many of the opinion pieces try to cover the topic

too broadly and run the risk making too many suggestions without any concrete advice at all. These are not useful for this study beyond developing background on the topic. The more substantive opinion pieces do bring some level of evidence from personal practice into account or even concrete examples from the libraries they manage. These pieces and those of the other two categories offer varying degrees of data that can be utilized in this study.

The research papers found on cataloging graphic novels are West's "Tag! You're It," which looked at social tagging of graphic novels in a particular library (2013), Willcox's "Graphic Novels and Implications of Shelving Location," which studied a genrefied graphic collection at a public library (2011), and Raab's "Manga in academic library collections: definitions, strategies, and bibliography for collecting Japanese comics," which was a master's paper studying manga collections in academic libraries. West and Wilcox are also the only studies to provide clear empirical data. The second group of articles written about cataloging graphic novels was the descriptive pieces. Many are in effect pseudo-case studies, which are an in-depth description of an institution by a staff member that at least makes an attempt to analyze internal practices, but lack the depth and outsider perspective necessary for a true case study. The best examples come from the specialized graphic novel collections such as those covered by Scott (1998) and Markham (2009). These articles provide clear observational data with some analysis of the success or weakness of the observed practices. The data is not as clearly defined as it is with actual case studies (West and Wilcox), but there is still much information to be learned. The other descriptive papers offer only anecdotal evidence and perhaps the

barest of observational data with little to no analysis. Examples include Kan (2003) and Raiteri (2003). These papers do provide concrete evidence that the library covered uses a particular method to catalog graphic novels. This is useful data on a statistical level. A content analysis of these articles will provide the necessary baseline for comparing this study's finding to see how the collections covered fit in with broader cataloging practices. The substantive opinion pieces did not cover specific details of collections, but did at least provide examples of practices currently in use in the writers' own collections. The prominent opinion pieces included O'English (2006) and Miller (2005).

Research Design and Methods

This study was conducted in two parts: an analysis of three different location's collections and content analysis of existing studies to extract data with which to compare the new data. Collecting new data was important for this study because the majority of studies previously conducted on this topic have not focused on collecting empirical data. These previous studies collected observational data about their institutions, but sharing of internal practices was the focus for most of these papers, not analysis of whether or not these practices are effective. It is unclear whether the lack of empirical data is the reason for the lack of classification standards or vice versa. Nevertheless, collecting this data is a step in the right direction.

The graphic novel collections covered in this study were limited to a specific geographic region, in this case the area of Chapel Hill, North Carolina, in order to keep the research feasible for the given timeframe. The collections covered were the

UNC SILS Library, the Chapel Hill Public Library (CHPL), and Orange County Public Library (OCPL). In addition, classification practices at two commercial settings (Atomic Empire and Chapel Hill Comics) were also observed to compare industry practices with library practices.

These collections cover multiple types of libraries and commercial settings in order to represent the different collections a graphic novel reader might utilize to find reading material. These institutions also represent specialized collections (Chapel Hill Comics), industry-specific genrefied collections (Atomic Empire), genrefied collections (SILS Library), partially genrefied collections (OCPL, CHPL), and integrated collections (CHPL). Chapel Hill Public Library falls under two categories because they treat their fiction and nonfiction graphic novels differently.

Data Collection Methods

The first component of this study involved content analysis of previous literature on this topic. The author first collected data on the carrier of each article: type of article, reputation of publication and author (based on h-indexes), and whether or not the publication is peer reviewed. The articles were then reviewed based on a checklist of questions to extract information resembling that gathered from the case study as possible in order to make a comparison. Not every article is detailed enough to provide an answer to every question, but getting as much information across the board leads to a better end analysis.

The second component of the study was to gather new data to compare to previous literature. The first data collection method used was observation of the classification systems in place at each institution, on three different levels. The first

level of analysis was to see what shelving or call-numbering systems (Library of Congress, Dewey Decimal System, or a custom system) are being used at these institutions, as declared through signage, digital or print browsing guides, or staff interviews. The next level of data collection was to see how these schemas are actually utilized in practice rather than in theory. An institution's administration may have one idea of what the ideal classification schema for their collection is, but unless that information is disseminated to all staff members, the collection may actually be very disorganized. This data included parsing out actual classification hierarchies used (eg. author's last name>series' title>volume number), what cutter numbers (or other coding) were used to subdivide collections, and the consistency with which these systems were actually utilized on the collection level. In addition, the researcher recorded observational data about apparent ease-of-use of the collection, including looking at additional resources available (eg. online catalog, readers' advisory, online resources, displays, etc.). If a library is aware that a collection may not be ideally organized there are many ways the library can aid patrons in navigating the collection.

To get at more specific data, a sample was taken from within each collection to provide the tertiary level analysis. This sampling mimicked the preliminary study conducted. The sample represented a small collection of works that is present in all three collections to limit variables as much as possible but also to cover as many different types of materials present in graphic novel collections. The sample used for this study included a graphic novel series collection and a collection of an author's works. Analysis at the collection level may reveal general trends, but analyzing a

small sample sub-collection gives tangible data about the success or failure of the classification schema to provide organization to the collection.

To understand the effectiveness of those systems the researcher interviewed staff members responsible for managing these collections. The interview asked staff members their views on what classification system they were trained to use when organizing the collection, what system they actually practiced, and how effective they believe the system was in making the collection accessible to patrons. Ideally, the sample of staff surveyed should include upper management as well as non-management and clerical staff to understand if breakdowns in organization of the collection are due to a lack of communication or training, but this proved difficult. CHPL was the only site able to fully participate in the interview process. For the other library settings, the study had to rely on documentation each setting provided on the collection.

Limitations

The author was limited in choosing collections to cover due to access to suitable collections for analysis. The collections for the case study were limited to those in the area surrounding Chapel Hill, North Carolina because those were the most feasible for the researcher to access. While some collections within this geographic sampling might be exemplary of such collections nation-wide, others might actually be anomalies. Even selecting a particular group of works within each collection poses limitations to the study because best practices for American superhero comics may not work for Japanese manga or narrative fiction graphic novels. Most commonly purchased graphic novels in libraries may not accurately

reflect readership as a whole and may suggest practices that would not work for broader graphic novel collections.

Furthermore, an ideal comparison would include specialized, genrefied, and integrated collections in both library and commercial settings, but examples in every category either do not exist or are very difficult to access. Integrated and genrefied library collections of graphic novels are common, but very few specialized collections exist. Even the UNC SILS collection is not actually a specialized collection. There is no specialized librarian trained in graphic novel librarianship, and the collection is actually one focused collection within a greater library. The collections at MSU and PSU are certainly the best examples of what a graphic novel library might look like, but they are still sub-collections of academic libraries. On the commercial side, comic book stores provide an ideal example of specialized collections. Virtually all general bookstores separate out graphic novels as a genre. However, does there exist a commercial setting that is not genrefied? While this is not outside the realm of possibility, discovering such a store would be very difficult, and trying to find one would hinder this study more than it would strengthen it. Because of the narrow sample pool available to study, the researcher is unable to limit other variables affecting collections. The different settings may have different uses for the collections. An academic library may have more patrons conducting research, while a public library may have more leisure readers, and a comic book store may have more collectors. These differing patron needs can influence cataloging and classification practices.

Results

The results of this study are divided into the two layers of the research design: the content analysis of the previous literature and the data collected on the classification and shelving systems currently in place in the example settings. These are equally important to understand the field in both general and specific terms. The results confirm a lack of consistency in managing graphic novels across collections, with very few clear trends, and also highlight a frequent lack of consistency within individual collections.

Content Analysis

The content analysis covered twenty-eight resources, specifically those that discussed or at the least mention classification, shelving, and cataloging of graphic novels. These resources were made up of three research studies, eleven descriptive studies, and fifteen advice pieces. Many other advice pieces were not chosen for the study because either they covered collection development and not cataloging or they did not provide specific guidelines but rather an overview of the subject. The sheer number of advice or opinion resources on the topic of graphic novel librarianship in conjunction with the mere three research papers illustrates clearly the lack of in-depth study on this topic. The proposed standards by Fee were not included in the content analysis because it covered only digital cataloging and not shelving practices, the primary focus of this paper. However, Fee's proposal was used to analyze the data presented in the following section. Of these resources, seven covered academic libraries, three covered archives, one covered private

collections, ten covered public libraries, four covered school libraries, and three covered a mix of settings.

Before the content itself can be analyzed, the carrier must be considered. Authors' authority, the nature of given publications, and other factors are all influences on how the content should be interpreted. Out of the material currently published in the library science field on cataloging graphic novel collections, virtually no authors had high h-index scores, which is a measurement of the contribution and impact of academic authors. The same can be said of most of the publications the individual articles came from. This can be attributed to a combination of two things: library science is a lesser-known field within academia thus research within the field may not be getting cited as much, and the research on graphic novels collections in libraries is still fairly new, so what research has been published hasn't had a chance to be cited compared to more established topics. For instance, despite being a pioneer of the field, Scott did not have an h-index in Scopus and scored only a 1 in Web of Science, two of the major entities recording bibliometrics for academic publications. Because of this, it is very difficult to judge the authority of an individual solely on their scores, but it provides some measure. Scott, O'English, and Markham are frequently cited in recent research, but that does not guarantee they represent best practices.

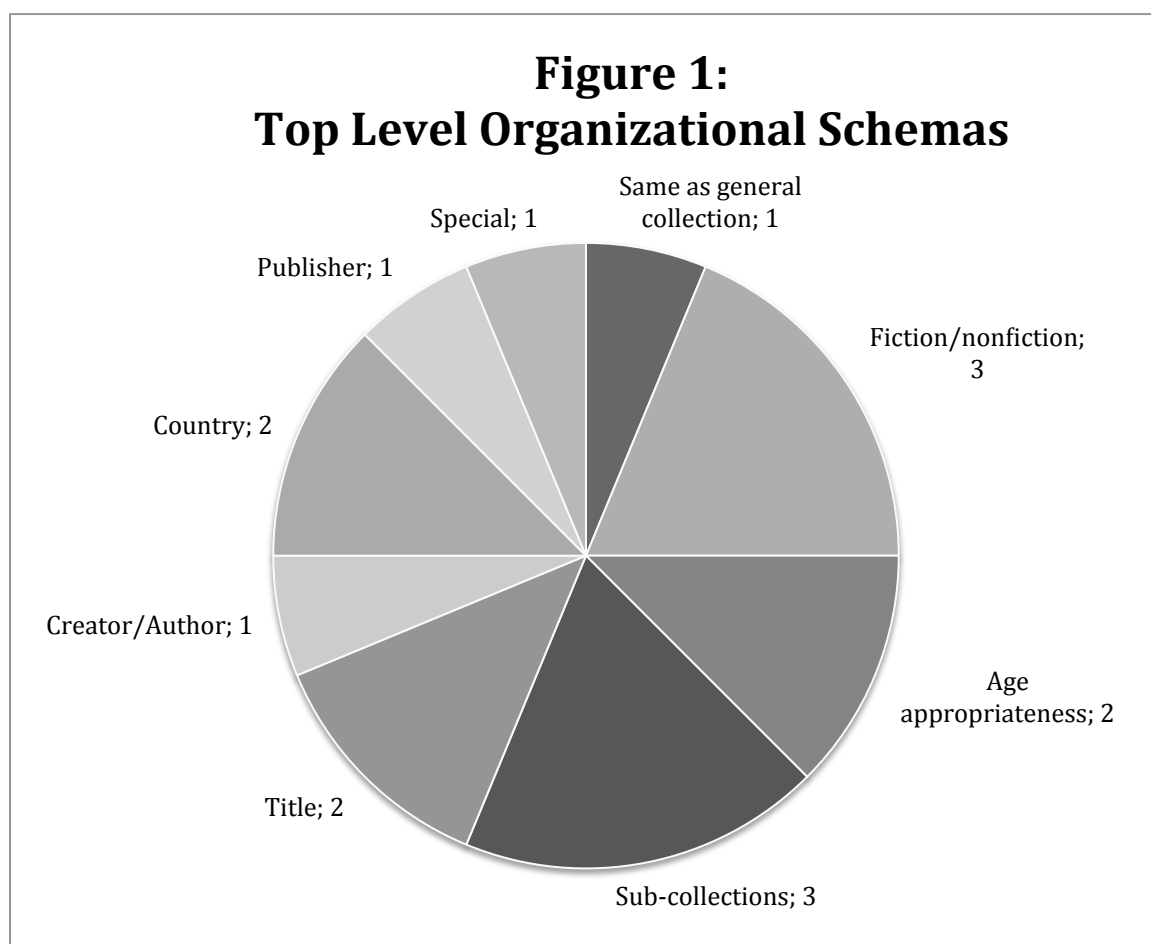
The biggest take away from literature was the overwhelming support for genrefication. Out of the twenty-nine resources only two resources argued for an integrated collection. An additional author, Francisca Goldsmith, advocated for integration if the collection was too small to highlight on its own. Otherwise, she

supported genrefication as a shelving system for graphic novels because it brings attention to a group of books that otherwise might get overlooked (2005). All other authors advocated for some level of genrefication, whether still within traditional classification systems or completely outside of them.

The next trend the literature revealed was the support of a particular classification schema for graphic novels. Just under half the resources (10) called for using the Library of Congress (LC) or the Dewey Decimal System's (DDS) classification schema with some level of modification to account for the unique nature of the medium. This includes assigning them the call numbers PN67XX (LC) or 741.XX (DDS), even if the books are not shelved directly at that spot within the overall library. Only three authors advocated for a completely customized system or for strictly following traditional classification schemas. All other resources did not specifically mention call numbers or classification systems.

Regardless of what classification schema the library chooses to use when deciding where to shelve graphic novels, within that section there can be any number of internal schemas in place. This data was the most difficult to collect because virtually every example covered in the literature was slightly different. The two most common top-level divisions were to separate out the fiction and nonfiction or to divide the collection into a set of pre-created sub-categories (which often features nonfiction as a sub-category). After that the most commonly cited top-level organizational methods were by age appropriateness, title, or country of origin. Then the remaining four methods only had one example each, with the "special" top-level organization being the Pennsylvania State Archive's method of organizing

graphic novels according to how they were related to the state (as in, written by a Pennsylvanian author, set in Pennsylvania, etc.).



From a practical standpoint, the most useful bit of data from the literature review was the six examples of call number and cutter assignment. The Pennsylvania State Archives system as described in Fee, 2010 was certainly the most complicated because the collection was cataloged on a research level rather than a more basic level such as what you'd see in a collection designed for leisure reading. Archival description practices were also seen in the Dark Horse archival collection as seen in Markham, 2009, due to it being a similar type of collection. Weiner's system was the only truly customized classification system, which also

featured a custom-created set of categories for fiction materials, which varied from publishers to franchises to formats.

Figure 2: Call Number Components					
Fee, 2010	Scott, 1990	Weiner, 2010	Kitzman, 2010	Markham, 2009	O'English, 2006
PN672X	PN67XX	GN	741.5	PN6720	PN67XX
Penn. Connection Cutter	Character/ Publisher/ Author Cutter	Category OR Nonfiction Topic LC #	Character Cutter	Publisher Cutter (.D3 for Dark Horse)	Author Cutter
Publisher Cutter	Year	Character/ Sub-category OR Author Cutter	Author's Last Name	Language Cutter	Title Cutter
Title Cutter			Volume/ Issue #	Accession #	Year
Volume/ Issue #					
Year					

Regardless of how well a collection is shelved, there will still be issues with access that classification schemas cannot resolve. Nine authors strongly argued for creating additional access points to the collection through the online catalog. The access points discussed across those authors were the following:

- 440 field (now superseded by the 490/830 fields)
- 5XX field
- 7XX field
- subject headings (for subgenres, characters, events, creators, etc.)
- genre headings
- multiple contributors
- alternate titles (Spider-man versus Marvel's Spider-man)
- social tagging

Shelving Data

At each location, detailed observational data about call numbering, shelving location, and shelving order was recorded. Was the collection easy to find within the

setting? Was the collection easy to navigate once it was found? For the complete shelving data results, see the Appendices 5-7 at the end of this paper.

The three library settings covered each had their own approach to answering the question of where to shelve their graphic novels collections. Upon entering the SILS library and traveling towards the back, the graphic novel collection is housed past the children's book collection and before the juvenile literature collection within the stacks. Due to space issues, the collection starts in the main room and continues around the corner in the stacks, but signage clearly directs patrons around this obstacle. Because the collections share a wall, the children's literature display is located above the half-shelf of graphic novels while the graphic novel collection's display is located across the room at another shelf.

Graphic novels at the OCPL are located in three locations, roughly equivalent to audience. Graphic novels aimed at children are located along the left wall of the children's section, with a display area at the beginning of the shelf. Manga was collected and shelved along the right wall of the teen section, but teen graphic novels were shelved with the adult collection. The adult and teen graphic novels were all shelved as 741.XX, but instead of shelving them at that spot on the shelves, there was a small placard informing patrons to look for the graphic novels at the end of the shelves (the left-most shelf of the non-fiction section).

Chapel Hill Public Library had the most widespread set of locations for graphic novels because there were two different systems (genrefication and integration) in place in addition to separating out materials into age-appropriate sections. Juvenile graphic novels, both fiction and non-fiction, were shelved on two

shelves in the children's section, with a display across from the shelves. The display highlighted popular franchises (such as *Star Wars* or Lego) on one side and superheroes (such as the Justice League or the Avengers) on the other. The shelves were located just to the right of the section's help desk, towards the back of the room and along the main walking path. Youth graphic novels were located on the front shelf of the teen room, which itself is located in the northeast corner of the library. Intermittent space was made on the shelves for front-facing display of individual titles. The shelving system continued to other genres such as science fiction and fantasy after graphic novels. The primary adult graphic novel collection was located between the media-based collections (such as DVDs, music, etc.) and the genre fiction collections. Graphic novels shared shelf-space with another media-based book collection: short story anthologies. The section was a little difficult to find because the signage labeling the short shelves was quite small. You would have to be in the vicinity of the collection to find it. Collected comic strips and political cartoons were located within the non-fiction section near the rear of the library at the 741.XX section. Nonfiction adult graphic novels were found throughout the nonfiction sections, particularly in the biographies section, where both *Maus* by Art Spiegelman and *Persepolis* by Marjane Satrapi could be found. At the time of this study, no nonfiction graphic novels for teens can be found in the collection so the librarians do not have a system in place for shelving those materials.

Figure 3: Call Number Assignment			
	Classification	Cutter	Other
SILS	SILS Graphic	Author	bk.#/v.#/c.#
CHPL	(Y/J)GN	Author/Series	v.#
OCPL	741.59X	AUTHOR/CREATOR	v.#

The three library settings each used a different call number and cutter system. Despite the differences in classification schemas used in the three settings, there were similarities in structure. The SILS library used LC classification overall, but modified the system for its children's, juvenile, and graphic novel collections. No LC call numbers were assigned to materials belonging to the graphic novel collection. Instead these works followed the structure seen in Figure 3. However, there were a handful of works shelved under cutters that did not refer to an author. The book *Alan Moore: Portrait of an Extraordinary Man* was shelved under SILS Graphic Moore, but this was a book about Alan Moore rather than by him. In addition two of the works in the Avengers sampling were shelved under SILS Graphic Avengers rather than by their authors' last names. Works belonging to authors with the same last name had no discernable difference in cutters, which caused works written by Anne Elizabeth Moore to be mixed in with the sampled works by Alan Moore. Besides the author's name as a cutter, the last optional part of the call number was the addition of "c.#" for additional copies, or "bk.#" or "v.#" for volumes of a series, where # stands for the exact number. There was no clear reason for the use of book versus volume, and there were a number of volumes belonging to series that did not have any cutter denoting series order at all, despite having volume numbering on the volume itself. However, receiving the records from separate vendors could explain these discrepancies.

The graphic novel collection at Orange County Public Library was shelved under the Dewey Decimal System at 741.5 with further division for geographic

origin. The two most common were 741.594 (works published in Europe) and 741.597 (works published in the Americas). The only cutter used was an author's last name, but major series with multiple authors were filed under the creator's name rather than current authors' names. For instance all the main series volumes for the Avengers franchise were shelved under the call number 741.597 KIRBY for creator Jack Kirby. Other Avengers titles were shelved under call numbers 741.597 BEN or 741.597 BENDIS for Brian Michael Bendis, 741.597 LEE for Stan Lee, 741.597 SIM or 741.597 SIMON for Joe Simon. The Thor graphic novels were the only exception to this rule, being shelved under 741.597 STRACZYN for J. Michael Straczynski, an author of the Thor comics, not the original creator. It should also be noted that Bendis is the creator of several events and event-based series in the Marvel Universe rather than the creator of individual characters or character-based series. Moore's works were split across several different parts of the shelf. As a British writer, much of works were shelved under 741.594 MOORE with the European graphic novels. Later in his career he started writing for American publishers. These works were shelved under 741.597 MOORE. However Moore's volumes from the series *The Swamp Thing* were shelved under 741.597 SWAMP. Another exception to the author/creator name cutter system was 741.597 HULK for works of the Hulk series. For most graphic novels, the catalogers went out of their way to find a means of collating all the series volumes together while still maintaining consistency. It is unclear why these few exceptions were made.

Chapel Hill Public Library by the very nature of having multiple systems in place, used multiple call number systems as well. The kids', teen, and adult fiction

graphic novels call numbers started with JGN, YGN, and GN respectively. All sections then used either the author's last name, an abbreviation of their name, or the name of the series for series with more than one author. Beyond that, there was no cutter to determine any further organization, excluding the use of the "v.#" cutter. Usually volumes of a series would be shelved together, but that was not always the case. Volumes of *The League of Extraordinary Gentlemen* were found throughout Moore's section. Kids' nonfiction graphic novels, despite being shelved with fiction were assigned DDS call numbers based on their subjects. As previously mentioned, collected comic strips were shelved in the adult nonfiction section, at 741.5XX with a cutter for author's last name. Nonfiction graphic novels would be found in the section based on subject, with that section's call number. In all cases, nonfiction graphic novels had the cutter of the author's last name or an abbreviation of that name.

Figure 4: Cutters Used					
Cutters for Moore's Works			Cutters for Avengers Series		
SILS	CHPL	OCPL	SILS	CHPL	OCPL
Moore	Moor	MOORE	Avengers	Avengers	BEA
	Batman	MOO	Bendis	Spiderman	KIRBY
	Moo	SWAMP	Brubaker	Captain	AVE
	Watchmen	KAN	Langridge	Aven	BENDIS
				Frac	FRACTION
				Bend	BEN
					SIM

Call number assignment varied across the settings, but despite that, there were a number of interesting trends. While all of the books in the Moore sampling were found under Moore in the SILS library, they were found in the other two

settings in four places each, including two different iterations of Moore's name. For the Avengers sampling, the books were found in even more places as seen in Figure 4 including again multiple versions of the same author's name and a mixture of author's names, creator's names, and series names, with little to go on as to why.

Additional Access Data

Even following an ideal shelving system, there will still be information that cannot be represented by shelf order alone. Librarians must then rely on auxiliary means of providing access to related materials. Displays, guides, programming, and most importantly the online catalog are means of providing this access.

Signage fulfills a number of tasks, including drawing attention to a collection and explaining to a patron how to navigate the collection. The SILS library did the best job of directing patrons around the collection through signage. Despite having part of the collection in one room and the rest in another, signage directed patrons around the corner. Signage also made it very clear that the collection was organized by author's last name, and individual shelves were labeled with what section of the alphabet they housed. This made it very easy to navigate the collection and find a given call number. Orange County Public Library had excellent signage directing patrons from where the collection should be based on DDS call numbering to where the collection was actually shelved. However, there was very little signage explaining where other graphic novels (particularly the manga collection) were shelved. There was also very little explanation as to the internal organization schema used. Without knowing the books were arranged according to geographic origin, it would be unclear to patrons why Moore's works were divided up into two

different parts of the graphic novel collection. Signage would be a very quick and simple way of explaining this. Similar issues existed at Chapel Hill Public Library. With the collection so spread out, finding materials through browsing only could potentially be very difficult.

According to the literature, one of the most important aspects of promoting a graphic novel collection is making an active effort to display and highlight the collection. All three of the library settings studied had a variety of displays. Chapel Hill Public Library made the strongest effort to display their collections. All three of their fiction collections had a display area. The kids' collection had a thematic, face-out display for superhero and famous franchise books, while the teen collection had face-out displays intermittently throughout the main shelf. The adult fiction collection was being highlighted in the main display area along the main walkway through the library. Orange County Public Library only had face-out display for their kids' collection. There did not appear to be enough space for display in either the adult or the teen collection. The SILS library had a small shelf highlighting staff picks as well as providing patrons with additional information and finding aids. The only confusing aspect of the display was that it was located across the room from the collection. The display above the collection itself was actually for the children and juvenile collection.

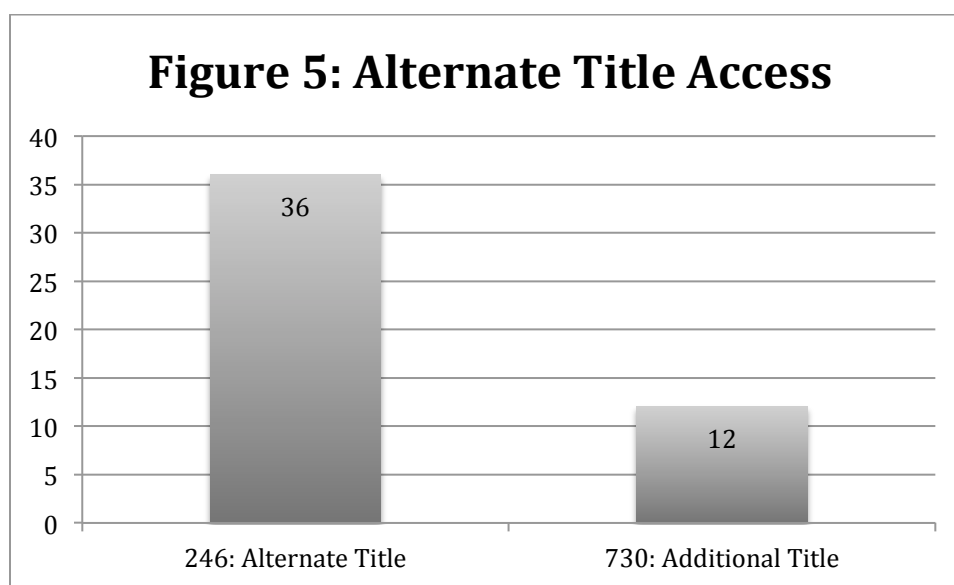
The caveat of displaying specific graphic novels is that those particular books are no longer where they should be on the shelves. Chapel Hill Public Library did a good job of noting location for the kids' collection books within the online catalog so that patrons would know where to find those works. However, this was not the case

for materials that had been pulled for the special display from the adult collection. In addition, there was nothing directing patrons to where they could find the graphic novel collection. Neither the SILS Library nor the Orange County Public Library made any effort to redirect patrons to materials currently on display, but in both cases, the display material were a small enough sampling that this may not have been enough of a concern to warrant such actions. Chapel Hill Public Library noted actual location in the catalog.

There are a number of other methods to increase access to and promote a given collection. These include flyers, genre guides, reading lists, books reviews, and inclusion in programming efforts. The SILS library included some handouts in their display, but did not have any resources available online. The department's book club does utilize the collection and occasionally chooses a graphic novel as their monthly book. Neither the Orange County or Chapel Hill Public Libraries had any physical handouts on graphic novels, but they both had some genre guidebooks in the 741.5 section. Both settings also did not have any direct programming, but various book clubs, especially the ones aimed at teens, occasionally covered graphic novels. As far as online resources, Orange County Public Library only linked to NoveList, while Chapel Hill Public Library had reading lists in the teen section of the website and even features some graphic novels in their online book reviews. None of the settings made any obvious effort to utilize industry resources, such as publisher guides or industry reviews.

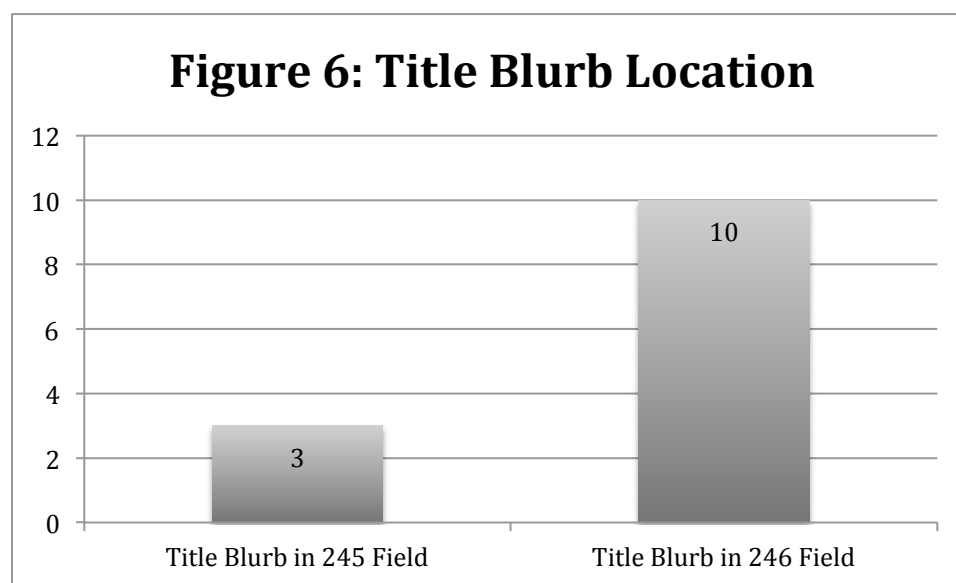
Catalog Access Data

The most important place a librarian can create connections between works is the online catalog. The minimum for a MARC record includes title, statement of responsibility, publisher information, extent, edition statement, and series statement. Title, statement of responsibility, and series statement are both some of the most important as well as the most complicated parts of a MARC record for creating access points for graphic novels.



As previously discussed, graphic novels can have a variety of titles, and typical cataloging practices may not apply well with these materials. For a given title in the Avengers series, there may be a title blurb (such as “Marvel Comics presents”), a series title, a volume number, a volume title, and any number of individual issue titles. There also may be slight variations between the spine title, the cover title, and the title page verso. Across the graphic novels sampled, 36 contained alternate titles in the 246 field (excluding the Orange County Public

Library's collection because the 246 field is not visible in the public catalog), and 12 contained additional access titles (particularly issue titles) in the 730 field.

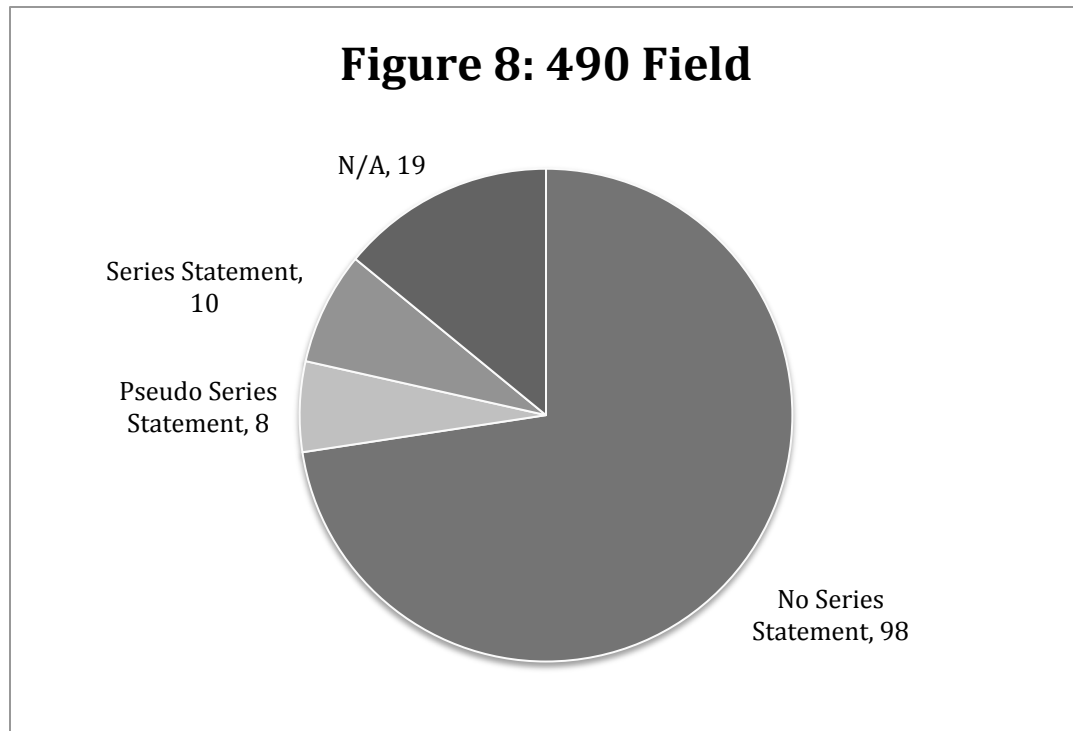


Furthermore, 3 records from the SILS library (all works by Alan Moore) contained blurbs as part of the title proper instead of putting such a title in the 246 field. On the other hand, 10 records from both the SILS library and the Chapel Hill Public Library contained blurbs or titles with blurbs in the 246 field, which is the more ideal location for such title variations (Scott, 1990). With such a small selection, the instances of the title blurb being included in the main entry may just be statistical anomalies.

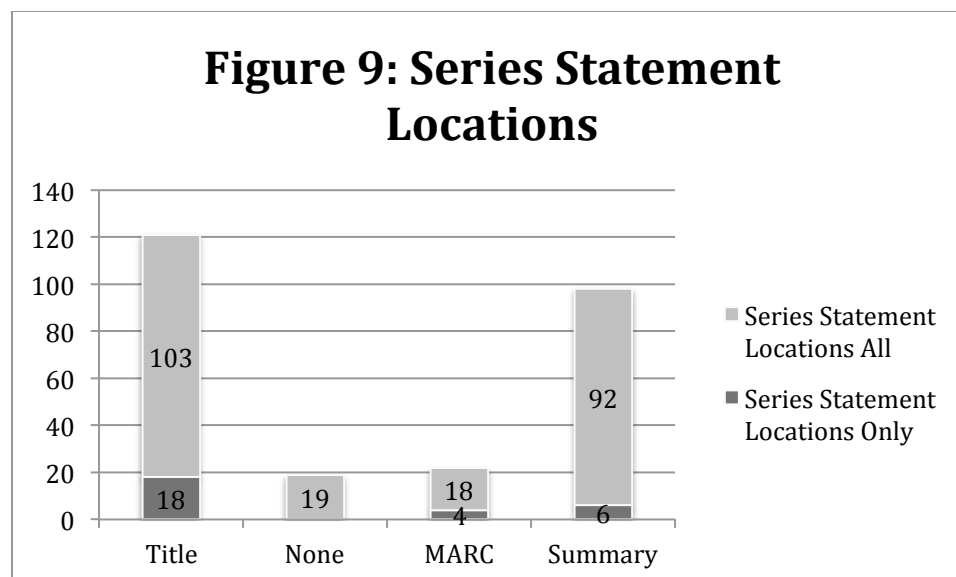
Figure 7: Location of <i>Swamp Thing</i> Series Volumes		
SILS	OCPL	CHPL
SILS Graphic Moore	741.597 SWAMP	n/a
SILS Graphic Diggle	741.597 MOORE	
SILS Graphic Dysart		

The statement of responsibility, as well as any additional creator access points, connects works contributed by the same creators. Given the serial nature of graphic novels in their original issue format, multiple creators can contribute to a given series throughout its run. A good example of this from the sampling is *The Swamp Thing*, which was originally created by Len Wein but boasts Alan Moore as its most famous contributor. At both settings that own volumes from the series, the books were divided. At SILS there were divided based on authors, but at Orange County Public Library, there were divided based on edition despite all being written by Alan Moore. In both settings, there was no reference to the other books of the series from either side in the catalog. Obviously they all came up during a title search, but without some sort of definitive connection, it was very unclear how the books related. In addition, if one wanted to read all series by Alan Moore, even the volumes of the series not directly written by him, doing an author or even a keyword search for his name would not bring up the other two volumes of *The Swamp Thing* in the case of the SILS library. How would patrons find out that the library had more volumes unless they were specifically searching for them? The same problem arose in Chapel Hill Public Library with their collection of the *Before Watchmen* graphic novels. *Before Watchmen* is a prequel series to Alan Moore's *Watchmen*, written by other authors. For all volumes in the collection, no catalog records referenced Alan Moore as a creator, and no volumes came up in an author or keyword search for Alan Moore. A patron might not be aware that these new books related to *Watchmen* even exist. However, unlike the other libraries' collections of *The Swamp Thing*, Chapel Hill Public Library chose to shelve both Alan

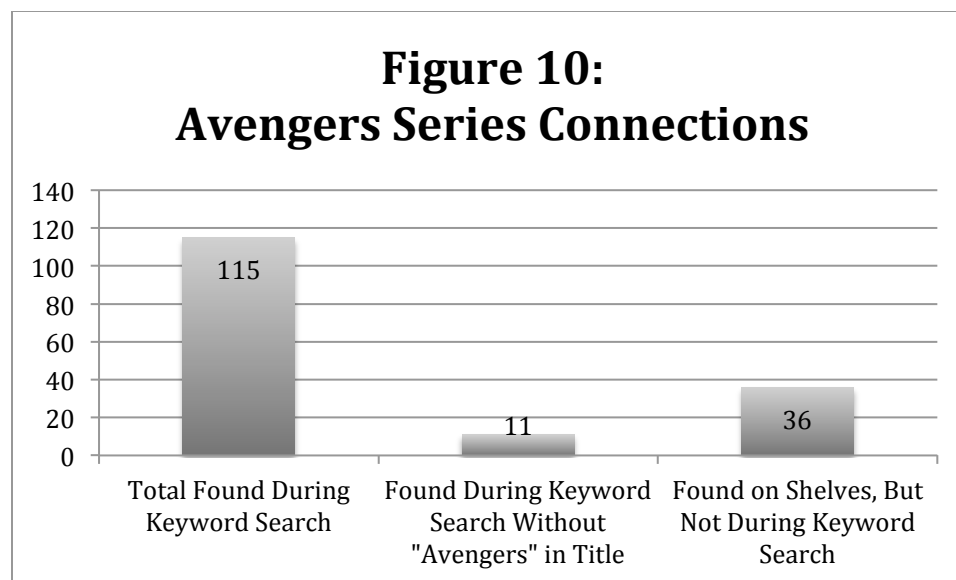
Moore's *Watchmen* and the *Before Watchmen* books together under the call number GN Watchmen.



Despite it being a prescribed element of good cataloging, very few graphic novels sampled contained series statements in the 490 field, and out of those nearly half did not refer to actual series but rather things such as “Marvel Adventures,” “DC Comics,” or “Easy Readers.” Instead the most common place to find a series statement across all three library settings was a note (5XX) field, e.g. “Vol. 1 contains materials originally published in magazine form as Avengers #1-6.” as found in the SILS catalog for their copy of *The Avengers*.

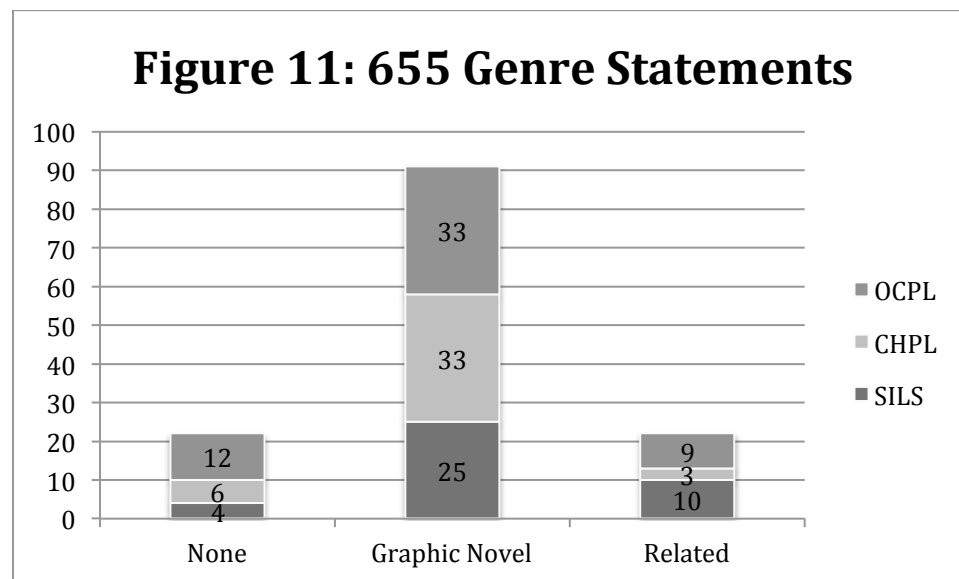


Readers well-versed in graphic novels may realize that the book is part of an overall series, but what about less familiar patrons? Collecting volumes of a series under a single catalog record and call number with volume numbers is seemingly the best practice for these books. However, none of the library settings studied consistently achieved this. In all three, there were no cutters past author's name or title, so if an author or title featured more than one series they could end up with multiple books labeled Moore v.1, or perhaps more confusingly books labeled KIRBY v.1, KIRBY v.2, and KIRBY v.3 that were not in a single series together. Then there was the case where the catalog said a book series would have volume numbers, but the actual book labels did not print with volume numbers. This was the case for books belonging to the fourth series of *The Avengers* found at the Orange County Public Library.



While connecting series across authors is important, it is sometimes also necessary to connect individual titles across series as well. This happens the most with superhero graphic novels. A given franchise can have multiple series, or events may occur in issues spanning several series. When these issues are collected into a single volume, that volume is technically part of multiple series. This is usually called a crossover in the comic book industry. The easiest way to connect these works, besides multiple series statements in the 490 field is through subject fields. The library settings studied did do a good job of adding 5XX fields with notes telling patrons exactly what issues from which series a given volume contained, but as previously stated, virtually no records included series statements. On the other hand, Avengers (fictional characters) as a 630 field entry was common across all three. In cases where a given work may not be part of the series *The Avengers*, but part of the parent series or franchise instead, adding a subject entry may actually be a better practice because MARC currently does not incorporate any access points for franchise or series of series. Nevertheless, consistency was still not found

throughout any of the settings studied. 36 works featuring members of the Avengers as main characters could be found on the shelves but not during a keyword search for “Avengers” in the libraries’ catalog search. Compare that to only 11 records (9 unique books) not featuring the word Avengers in their book title that did contain subject entries for the Avengers. These titles were: *Fallen Son: The Death of Captain America*, *The Road to Civil War*, *The Replacements*, *House of M*, *The S.H.I.E.L.D. Files*, *My Life as a Weapon*, *Everything Dies*, and *Siege*.



Despite the misconception of graphic novels as a genre, classifying them as such is a useful means of creating access or grouping these books. On the other hand, librarians should also consider connecting genre-specific graphic novels to their larger genres. Out of the 135 volumes sampled, 22 did not contain Graphic Novel as a genre heading at all and another 22 only contained a specific type or genre of graphic novel instead (e.g. Science fiction comic books, strips, etc). In addition, only 6 contained typical genre headings, with only a single record having graphic novel as a form subdivision after a genre (e.g. Science fiction|vComic books,

strips, etc). If it is the library's goal to connect all their materials of a particular genre together in the catalog, only using graphic novel genres isolates that collection from the rest of the genre. All three library settings featured some form of format icon to help patrons navigate their collections, but the SILS catalog did not differentiate between books and graphic novels. Orange County Public Library also placed green stickers on all its graphic novels, with additional stickers on teen age-appropriate books, but there were no obvious genre stickers.

When all else fails, the notes fields (5XX) are excellent options as long as those fields are indexed for keywords in the catalog's search engine. As previously mentioned, all settings used this field to clarify what serial issues were contained in a given volume or to summarize the story. If keywords such as main characters, series, or creators are mentioned in the 5XX fields and these fields are indexed for keywords, then patrons have the greatest chance of finding related materials in the catalog with the least amount of research needed on the part of the cataloger to look up complex information on each graphic novel.

Discussion

By comparing the data from the content analysis with the data collected in the example settings, we can begin to make conclusions about what graphic novel cataloging best practices might look like by asking the following questions. What were the most common trends? What were the challenges of these systems, and what were the successes?

Genrefication

The overwhelming support both in the literature and the sample setting for genrefication highly suggests that this is the best means of housing graphic novel collections in libraries. Even the one setting with a partially integrated collection was in the process of fully genrefying. The adult nonfiction graphic novels were the only part of that collection interfiled with the regular collection, and after speaking with the librarians in charge of graphic novels, it was clear the library was aiming to genrefy that part of the collection as well. Goldsmith pointed out that creating a special section for graphic novels when the library only owned a handful is rather pointless but still argued for genrefication with larger collections (2005). With the growing popularity of graphic novels in library collections of all sorts and increasing support for genrefication of fiction materials as a whole, interfiling is no longer a viable option for the vast majority of graphic novel collections in libraries. Graphic novels represent a crossroads between genre-based collections and medium-based collections. Nothing exhibits this better than the collection's location within the Chapel Hill Public Library. Graphic novels were found between the genre literature and the DVDs. As libraries increase media-independent resources, we may one day even get to a point where dividing materials based on medium may become obsolete (Dickinson, 2007), but we have to consider the collections we have now. Graphic novels have a strong readership, but that pool of potential patrons may not think to utilize the library if the graphic novel collection is not highlighted in some way. Buying comics at a store each week is expensive, but many readers still choose to spend the money. What about fans that can't afford such a costly hobby? Libraries

are in a perfect position to reach out to these individuals through providing them with material they already read while potentially serving them in many other ways.

In order to genrefy the graphic novels from the general collection, the librarian must define what makes a book a graphic novel. When developing a children's graphic novel collection, what defines a graphic novel versus a picture book or easy reader. Then for any age group, should companion books and guide books be shelved with the graphic novels or in general nonfiction? Several books found their way into the graphic novel collections studied that were not graphic novels themselves, but there was no obvious logic as to where the line was drawn. A book about the life of Alan Moore could be found under SILS Graphic Moore and a companion guide to Moore's Watchmen could be found under SILS Folio Graphic Gibbons. "The Avengers: A Guide to Earth's Mightiest Heroes was found in Orange County Public Library in the Juvenile nonfiction section under 741.569 BEA. However more academic guides to the medium were found elsewhere in the nonfiction sections of these libraries. Tarulli argued that all like materials should be shelved together regardless of format, as in the library should put Marvel comics, movie novelizations, character guide books, etc. all in the same section together (2010). This might make sense for some libraries, but it might not work for others. The important aspect is not where the line is drawn but rather that the line is consistently drawn.

Serial Monographs and FRBR

Comic series collected as graphic novel volumes create additional issues that one-shots or limited series do not. For instance at the library settings studied,

volumes from the last two iterations of the series *The Avengers* (confusingly labeled by Marvel as *The Avengers, Vol. 4* and *The Avengers, Vol. 5*). At the time of the study, *The Avengers, Vol. 4* contained five numbered volumes and an unnumbered volume titled *Fear Itself*, all collecting 34 issues of the series. *The Avengers, Vol. 5* contained four volumes (each with individual titles), collecting 23 individual issues. Orange County Public Library chose to differentiate *Vol. 4* and *Vol. 5* by labeling these series *Avengers* and *The Avengers* respectively, despite belonging to the same exact series. Within *Vol. 4*, an event called Avengers vs. X-Men occurred, often abbreviated as AVX. Orange County Public Library owned two titles from that event, one from *The Avengers* series and one from *The New Avengers* series. Despite having AVX as a title header, these two volumes were not marked either through shelf labeling or in the catalog as belonging to a Marvel Event. Events in comics can be defined as a storyline that involves characters from multiple series from a single publisher. Events are a type of crossover, but instead of just involving a few series, events generally happen across most, if not all, current series that a publisher is producing at the time.

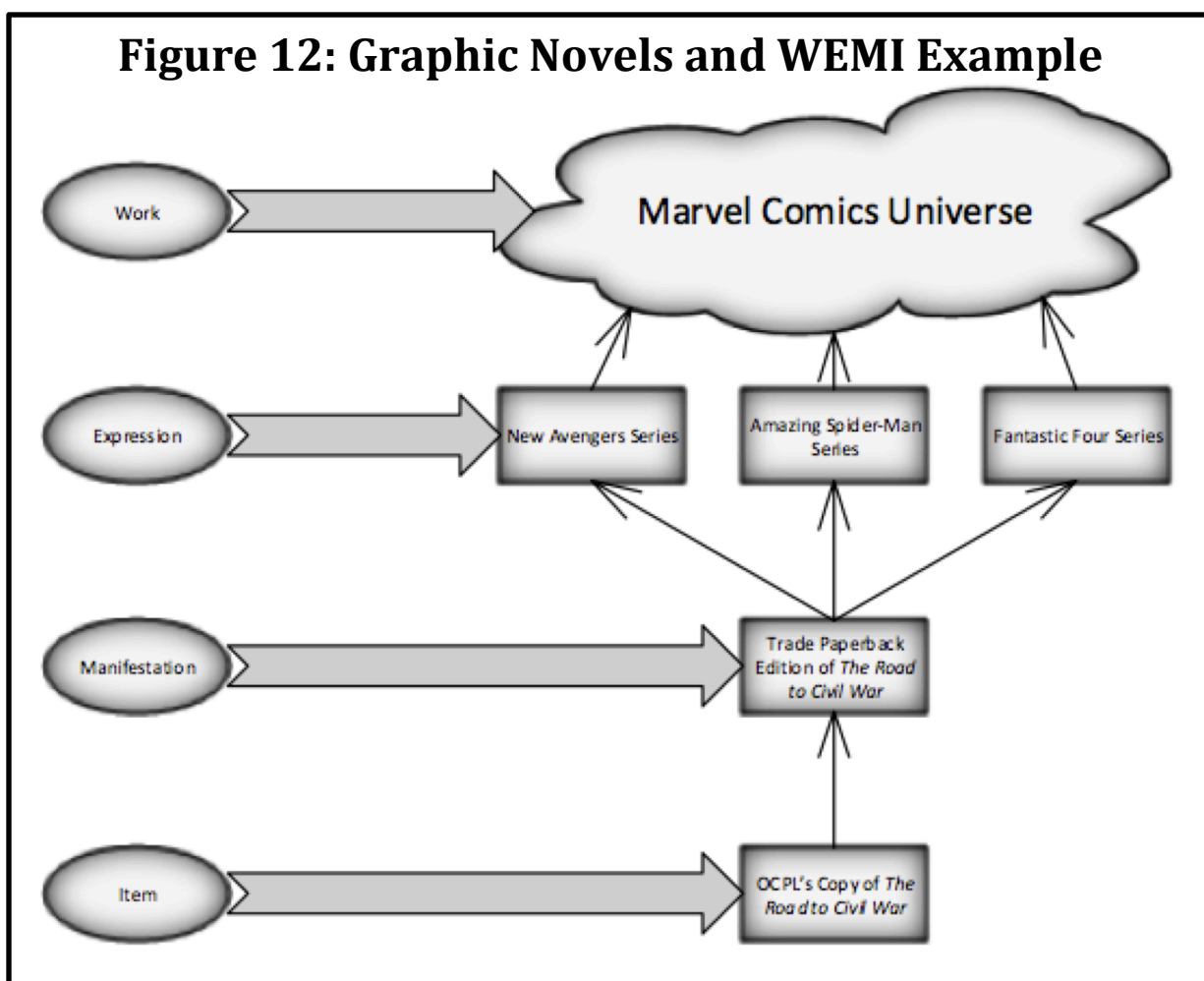
Through all of this it is possible to have an individual issue printed in a collected volume of a series, a collected trade paperback of the crossover, and an omnibus edition collection multiple volumes, not counting various reprints and “best of” compilations. At this point despite the fact that most libraries collect on the volume level, librarians should be applying the concepts of Functional Requirements for Bibliographic Records (FRBR) to serialized graphic novels on the issue level. Even if its just in a notes field, giving patrons a definitive idea of exactly what issues

from a series (or from multiple series) are included in a given graphic novel greatly increases the chances that the patron can understand the order in which to read a series or how multiple series interact with one another.

The foundation of FRBR is the Group 1 entities: work, expression, manifestation, and item (WEMI). Take the sampling of works about the Avengers as an example. If a work is the concept of creative entity then what is the work-level entity for these graphic novels? Is it the overall story of the group the Avengers? Is it a single series (*Avengers* versus the *New Avengers*) about the group? Is it a specific story arc or run of that series (i.e. *Avengers: Vol. 4 #1-34*, which makes up the complete issue run of the last finished reboot of the series)? Is it the story of an individual issue within that run? It may actually be helpful in this case to work backwards from item-level description (as in the physical copy of a book owned by the library). If you consider the issue to be the smallest, indivisible unit of a serialized graphic novel's story, then the copy of a volume the library has on hand is the item, while all the copies of that particular edition/printing of that volume (that are all theoretically identical) make up the manifestation. At this point the assumption of the issue-level description becomes important. The individual issues present in the given volume were most likely expressed in not only multiple editions or printings of that particular volume, but also expressed in different ways (individual newsprint issues, series volumes, event volumes, etc.). This one item that belongs to one manifestation could then belong to multiple expressions of the collected work of the story of the Avengers (or even possibly Marvel Universe as a whole).

This is certainly not the only way to apply FRBR's principles to serialized graphic novels, but it does start to illustrate why our typical mode of cataloging thought gets convoluted when applying it to graphic novels. Tallman argued that while the average library probably does not think this in-depth about their graphic novels, art libraries and archives should be (2010). There is different contextual information in an original versus a print versus a reprint or reproduction in the art history world. If the collection is a research collection, applying FRBR to the processes of selecting and cataloging graphic novels can significantly help librarians understand the medium and increase patron access to research materials.

Figure 12: Graphic Novels and WEMI Example



Graphic Novels and RDA

Despite there not being a single standard for cataloging graphic novels, many institutions have developed their own internal standards though very few have chosen to share those standards externally. Bill Fee, the librarian in charge of cataloging graphical materials for the State Library of Pennsylvania, was one of the few exceptions. He has shared his library's internal procedures in hope that they might serve as a starting point for universal standards. The most useful aspect of Fee's proposal was that it acknowledges multiple levels of cataloging needed at different types of libraries. Fee gave a simple breakdown of his proposed standards in his 2013 paper:

Figure 13: Cataloging Checklist for Graphic Novels

Taken from Fee, 2013

- Must use
 - Analytic cataloging
 - Serial level classification
 - 100/700 fields for writer, artist and cover artist
 - 521 Audience
 - Local 650s (or 600s) for hero/team
- Should use
 - 787 for serial record/490/830 pair for analytic
 - 505 for individual story titles
- If time allows
 - 700s for other roles such as inker, colorist, series editor, etc.
 - 505 \$r for individual responsibility for individual stories
 - 490/830 for storyline/event
 - Local 650s (or 600s) for other major characters
- Research level
 - 776 or 730 link to original version
 - 700 \$t/g (g is repeatable, t is not) for individual title/story responsibility
 - 505 \$g original publication information
 - Local 650s (or 600s) for any other character that may be important

In the library setting studied, very few of these principles were consistently upheld, if at all. While the specific fields mentioned under the “Must use” section were present in the records from all three settings, virtually none of the records exhibited serial level cataloging and instead treated the graphic novels as monographic material. Beyond the “Must use” principles, most records did contain 505 fields, and a limited number of records featured a handful of the other suggested fields. It should also be noted that the SILS library did not generally include a 521 field for audience because as an academic library this was not a major concern. Therefore according to these standards, all three libraries did not fulfill the barest requirements, and certainly none went above and beyond except for a rare few records.

Is there any benefit to fulfilling these standards at all? What concrete issues do they solve? Using serial-level classification and the Library of Congress’s own standards (as communicated through Cataloger’s Desktop, 2004) for determining serial titles. LC’s standards offer an answer for the variant title question often plaguing graphic novel cataloging. The LC standards call for the most consistent and stable title to be used as a given serial’s title, even if it does not come from the standard source for titles (typically the title page). Given the tendency for graphic novel artists to take artistic liberties when lettering titles, this policy makes more sense than following the non-serial practice of taking the title as seen on the title page as the de facto title proper. As stated in the results, the majority of the records sampled followed this procedure, but keeping Fee’s ideas in mind could help prevent the few that slipped past.

Serial level-classification also means to treat any volume as belonging to its series, even if the library owns the single volume. In the SILS collection, two graphic novels *Top 10* and *Promethea*, included no indication they were part of a series because only the first volumes of each series were owned. On the other hand, other works contained volume statements on the copies themselves (and even in their titles in the online catalog) but no volume number in the call number. These included *Secret Avengers. Vol. 1, Mission to Mars* and *The Mighty Avengers. Vol. 1, The Ultron Initiative*. This was particularly confusing when it came to the volumes of the *League of Extraordinary Gentlemen* series. The library owned volumes 1, 2, and 3.2 (the third volume was divided into three separate trade paperbacks) as well as the one side story and an omnibus edition that collected volumes 1 and 2. No volume ordering is indicated through the call numbering, and there's actually no indication anywhere (including on the copy itself) that *The League of Extraordinary Gentlemen: Century 1969* is the third volume in the series. This is even further complicated by the fact that the side story *League of Extraordinary Gentlemen: Black Dossier* was published before volume 3. Treating graphic novels like other serials means that a casual reader would immediately understand that these works were part of a series simply by pulling up the series-level record in the catalog.

Industry as Experts

As we start to see how new developments in library science can affect graphic novel cataloging, where else can we gain resources and insight? The answer very simply is the industry itself. If we want to move toward the bookstore model approach with genrefication, we need to look at comic book stores as well. This

study looked at one comic book store and one gaming store in order to understand how both a specialized and non-specialized industry store might approach the topic.

The layout of Chapel Hill Comics seemed complex at first glance, but there is signage everywhere helping navigate patrons throughout their store. In a way the store tried a best of all worlds approach. Major authors, including Alan Moore, had their own featured shelves, different genres and franchises (particularly *My Little Pony* and *Adventure Time*) had their own sections as well. The store also had a section for book about comics and graphic novels such as artbooks, a section for children's and family-friendly graphic novels, a section for current issues, and a section for used graphic novels. Beyond his own shelf, works by Alan Moore could be found in the used book section. Works about the Avengers could be found on the highlighted author shelves (particularly Brian Michael Bendis's shelf), in the "Superheroes" section, among the current issues, and in the used book section. As far-flung as this may sound, the particularly interesting aspect was not where they were shelved but how. Graphic novels in Chapel Hill Comics were shelved within their top-level schema in alphabetical order by series title except for one important detail. Regardless of the actual title of the series (*New Avengers*, *Dark Avengers*, etc.), related series about a given superhero or team were shelved under the main series title, which was usually the primary character or team's name. An interesting observation was that in the superhero section, no care was made to separate out different publishers. Marvel, DC, Dark Horse, and others were all interfiled alphabetically by title. This might seem contradictory to diehard comic fan logic, but the store traded interconnectivity for ease of finding.

Atomic Empire sold both gaming materials and graphic novels. The graphic novel section, primarily made up of individual issues rather than gathered volumes, was located in the back of the sales floor after the gaming materials sales area but before the open gaming area to the rear of the overall store. As none of the library settings in the study collected on the issue-level, the area where Atomic Empire's subject expertise shown best was their online store. They have a faceted browsing system that includes options such as by title, by fandom (*The Avengers*, *Doctor Who*, etc.), by brand, and by creator. The pages for individual issues include links to related issue and crossovers. Patrons can also manage subscriptions through the website. A service Atomic Empire offers is not only subscriptions to specific series, but also to title groups (all Avengers-related series) and to crossovers. If there is a current event or crossover going on within a franchise, Atomic will collect issues that make up this crossover regardless of what series title they are published under.

The question remains of how commercial collections like these can aid in the creation of a set of best practices for classifying and cataloging graphic novels in libraries. The answer lies somewhere in the fact that these commercial settings offer three things to libraries: potential patrons, potential volunteers, and a wealth of knowledge. In a nutshell, many people involved in the comic book and graphic novel industry are, in library science terms, subject librarians carefully cultivating their own collections, both personal and commercial. Many are already involved in the greater community through collector forums and fan conventions. Tapping into the resources made available through those communities is an excellent opportunity to

ease the burden on librarians of learning not only a new medium but also a new culture.

Defining Best Practices

The literature and study reveals a myriad of possibilities for how to classify and organize a graphic novel collection. There was no clear winner by popular vote or by obvious advancement. Each setting, both studied and covered in the literature, had its own unique motivations and limitations for organizing its graphic novels. The complexity needed for a universal system is daunting, and librarians have, for the most part, shied away from the task of creating such a system. However, instead of focusing on the complexity, flexibility should be the key concept to such a system.

Regardless of how complex a system is devised, there will always be exception to the rules of classifications. Every single relationship between two books in the library cannot be expressed through even the most precise shelving practices. The library is not a tesseract, and excluding the purchase of multiple copies, a book cannot be in two places at once. There will always be the need to bring like materials together in other means, be that signage directing patrons to other parts of the library, connections in the online catalog, or reading lists posted in print or digitally. The librarian serves to fill in the gaps in access, but with all these gaps to fill, when is enough, enough? The easy answer is that providing access is not a static process and that libraries should strive to constantly evolve and improve their techniques over time, but defining the specific nature of that process is very difficult. According to the staff, the graphic novels at Chapel Hill Public Library were among the most checked out books in the library. The data collected supported this

as virtually every single book in the Avengers sampling was checked out during the time of the study. For a collection constantly in use, the biggest priority for the staff was to get the books on the shelves and let the patrons use them. Fancy shelving means nothing if the books never stay on the shelves. Furthermore, most of the catalog records used for this study (especially for the two public libraries) came from vendor records that were cleaned up by the library staff. If we have come to the end of in-house cataloging, then shouldn't we be looking at the vendors instead?

Conclusion

In summation, there are guiding principles to classifying and cataloging graphic novels: consistency, transparency, and engagement. These principles are not unique to the medium but are brought to light more readily because of the format's complexity and librarians' frequent lack of knowledge about it. Every library covered used a slightly different classification system because every library is slightly different. While genrefication seems like an obvious answer, it is only the tip of the iceberg. Based on this study there was no "most popular" method of classifying graphic novels. Perhaps if the same data were to be collected on a national level, greater trends would emerge, but with the current sample size, the differences are negligible. Based on these findings, this study can only offer a set of guidelines for librarians as they go about choosing their own strategy for handling graphic novels.

First, understand that every institution is different and has different needs. Every classification system discussed in this paper has its limitations, and it is up to the librarian to judge whether or not those limitations would be detrimental to their

collection. In the end, organizing a graphic novel collection alphabetically either by author, creator, or series works as long as the library makes the system transparent to the patrons, especially in cases where the system has to be adjusted for practicality, e.g. dividing up a series between two sections because they are of two different maturity levels. Communicating with patrons and documenting the system are more important than the initial decision (Goldsmith, 2005).

The second principle that should guide graphic novel cataloging is consistency. Be consistent in assigning access points within the catalog or on the shelf. For example tag everything graphic novel as genre, tag everything related to Avengers with Avengers (fictitious characters) as subject. This was the area where the studied libraries failed the most, but this may not be their own fault. Most libraries (especially public) do not have the resources to actually be detailed with their cataloging. They rely on vendors to provide records and call numbers. For graphic novels cataloging best practices to truly catch on, vendors have to accept the standards as much as libraries.

Next, librarians should not rely on a single means of increasing access to graphic novels but rather implement as many methods as needed. Much of the information needed to understand and classify graphic novel materials is not on the work itself, so librarians must find it in other ways. Pyles suggests using knowledgeable librarians to fill gaps in access (2012). Engaging the graphic novel community is another way. Linking to relevant industry resources is an easy way to help patrons navigate the collection without having to spend the time compiling that information yourself. If the library has enough manpower to create resources in-

house, print and online resources such as reading lists and genre guides are all very useful. Librarians can use these to link like materials in ways that are not possible on the shelf. Displays are an easy way to link franchises or other important groups of graphic novels if these connections cannot be properly linked in the cataloging system. However, always communicate to patrons the location of a book if it's on display just as Chapel Hill Public Library does.

Finally, above all graphic novel catalogers should remember to balance creating access with the needs of patrons and the library. For instance, creating call numbers with multiple cutters helps keep series together and in the correct order, but if a reading list conveys the same information, why be that detailed? The most detailed call numbering systems described in the literature (from the Pennsylvanian State Archive) used archival description principles rather than the type of principles a cataloger in a public library would follow. The librarian, Fee, acknowledged that not everyone would need this level of detail. Casual readers may only need to know where to find a book on the shelves and all other connections between works can be communicated elsewhere, while academic researchers may need to understand the complexities of their connections.

The data collected during this study represents a small selection of libraries within the same geographic area. Further studies of graphic novel collections on a wider scale would be needed to understand trends on a national level. Comparison of these national trends with data collected from the literature review could help definitely answer the question of whether librarians are aware of the strategies suggested by the literature, especially newer ideas such as the standards proposed

by Fee (2013) and whether they are striving towards any concept of best practices. Until then the data compiled during this study hopes to serve as a resource for future catalogers.

References

- Beall, J. (2005). *Graphic novels in DDC: discussion paper*. Retrieved October 8, 2013, from <http://www.oclc.org/dewey/discussion/papers/graphicnovels.htm>
- Cornog, M., & Perper, T. (2009). *Graphic novels beyond the basics : insights and issues for libraries*. Santa Barbara, Calif.: Libraries Unlimited/ABC-CLIO.
- Dickinson, G. (2007). tough CHOICES. *Knowledge Quest*, 35(5), 56–56. Retrieved from https://auth.lib.unc.edu/ezproxy_auth.php?url=http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=26673578&site=ehost-live&scope=site
- Ellis, A. (2000). About face: comic books in library literature. *Serials Review*, 26(2), 21. Retrieved from https://auth.lib.unc.edu/ezproxy_auth.php?url=http://search.ebscohost.com/login.aspx?direct=true&db=f6h&AN=3806103&site=ehost-live&scope=site
- Fagan, J. C. (2011). *Comic book collections for libraries*. Santa Barbara, California: Libraries Unlimited.
- Fee, W. T. (2008). Do you have any Ditko? Comic Books, MARC, FRBR and findability. *Serials Review*, 34(3), 175–189. doi:10.1016/j.serrev.2008.06.003
- Fee, W. T. B. (2013). Where Is the Justice... League? Graphic novel cataloging and classification. *Serials Review*, 39(1), 37–46. doi:10.1016/j.serrev.2013.02.004

- Goldsmith, F. (2005). *Graphic novels now : building, managing, and marketing a dynamic collection*. Chicago: American Library Association.
- Weiner, R.G. (2010). *Graphic novels and comics in libraries and archives : essays on readers, research, history and cataloging*. Jefferson, N.C.: McFarland & Co.
- Kan, Kat. (2003). Getting graphic at the school library. *Library Media Connection*, 21(7), 14-19.
- Lopes, P. (2006). Culture and stigma: popular culture and the case of comic books. *Sociological Forum*, 21(3), 387–414. doi:[10.2307/4540949](https://doi.org/10.2307/4540949)
- Lyga, B. (2004). *Graphic novels in your media center : a definitive guide*. Westport, Conn.: Libraries Unlimited.
- Maker, R. (2008). Reader centred classification of adult fiction in public libraries. *APLIS*, 21(4), 168–171. Retrieved from https://auth.lib.unc.edu/ezproxy_auth.php?url=http://search.ebscohost.com/login.aspx?direct=true&db=llf&AN=502961449&site=ehost-live&scope=site
- Markham, G. W. (2009). Cataloging the publications of Dark Horse Comics: one publisher in an academic catalog. *The Journal of Academic Librarianship*, 35(2), 162–169. doi:[10.1016/j.acalib.2009.01.008](https://doi.org/10.1016/j.acalib.2009.01.008)
- Masuchika, G., & Boldt, G. (2010). Japanese manga in translation and American graphic novels: a preliminary examination of the collections in 44 academic libraries. *The Journal of Academic Librarianship*, 36(6), 511–517. doi:[10.1016/j.acalib.2010.08.007](https://doi.org/10.1016/j.acalib.2010.08.007)
- Miller, S. (2005). *Developing and promoting graphic novel collections*. New York: Neal-Schuman Publishers.

- Morozumi, A., Nomura, S., Nagamori, M., & Sugimoto, S. (2009). Metadata framework for manga: a multi-paradigm metadata description framework for digital comics. *International Conference on Dublin Core and Metadata Applications*, 0(0), pp. 61–70. Retrieved from <http://dcpapers.dublincore.org/pubs/article/view/979>
- Nargis, J., & Joseph, B. (2011). Comic Books: Superheroes of Special Collections. *ILA Reporter*, 29(3), 8–12.
- O'English, L., Matthews, J. G., & Lindsay, E. B. (2006). Graphic novels in academic libraries: from Maus to manga and beyond. *The Journal of Academic Librarianship*, 32(2), 173–182. doi:[10.1016/j.acalib.2005.12.002](https://doi.org/10.1016/j.acalib.2005.12.002)
- Pyles, C. (2012). It's no joke. *Public Libraries*, 51(6), 32–35. Retrieved from https://auth.lib.unc.edu/ezproxy_auth.php?url=http://search.ebscohost.com/login.aspx?direct=true&db=lih&AN=84110541&site=ehost-live&scope=site
- Raab, A. (2005). *Manga in academic library collections: definitions, strategies, and bibliography for collecting Japanese comics*. University of North Carolina at Chapel Hill.
- Raiteri, Steve. (2003). Graphic novels. *Library Journal*, 128 (1), 80.
- Rudiger, H. M., & Schliesman, M. (2007). Graphic novels and school libraries. *Knowledge Quest*, 36(2), 57–59.
- Scott, R. (1990). *Comics librarianship: a handbook*. Jefferson, N.C.: McFarland.
- Scott, R. W. (1998). A practicing comic-book librarian surveys his collection and his craft. *Serials Review*, 24(1), 49–56. doi:[10.1016/S0098-7913\(99\)80102-6](https://doi.org/10.1016/S0098-7913(99)80102-6)

Serchay, D. (2008). *The librarian's guide to graphic novels for children and tweens*.

New York: Neal-Schuman Publishers.

Serchay, D. (2010). *The librarian's guide to graphic novels for adults*. New York: Neal-

Schuman Publishers.

Serchay, D. S. (1998). Comic book collectors: The serials librarians of the home.

Serials Review, 24(1), 57–70.

Sweeney, S. (2013). Genrefy your library: improve readers' advisory and data-

driven decision making. *Young Adult Library Services*, 11(4), 41–45. Retrieved from

https://auth.lib.unc.edu/ezproxy_auth.php?url=http://search.ebscohost.com/login.aspx?direct=true&db=llf&AN=89132689&site=ehost-live&scope=site

Trott, B., & Novak, V. (2006). A house divided? two views on genre separation.

Reference & User Services Quarterly, 46(2), 33–38. Retrieved from

https://auth.lib.unc.edu/ezproxy_auth.php?url=http://search.ebscohost.com/login.aspx?direct=true&db=llf&AN=502898418&site=ehost-live&scope=site

West, W. (2013). Tag, you're it: enhancing access to graphic novels. *portal: Libraries*

and the Academy, 13(3), 301–324. doi:[10.1353/pla.2013.0023](https://doi.org/10.1353/pla.2013.0023)

Willcox, E. (2011). *Graphic novels and the implications of shelving location*. University

of North Carolina at Chapel Hill.

Appendices

Appendix 1: Glossary of Terms

- **Call number:** a code given to a book within a library that denotes its place on the shelf. Common library call number systems are Library of Congress Classification and the Dewey Decimal System.
- **Comic book:** another term for graphic novel; often carries more of an adolescent or immature connotation than graphic novel; frequently used by comic book/graphic novel librarians to refer to superhero stories, such as those produced by DC and Marvel.
- **Crossover:** a limited storyline occurring across multiple series that exist in the same fictional universe. A trade paperback of the crossover would contain issues from multiple series. Used primarily by DC and Marvel Comics.
- **Cutter:** a component added after the classification code in a call number in order to denote further classification of a particular work; usually based on author's name or the title.
- **Dark Horse Comics:** the major independent publishers, focusing on both superhero and horror graphic novels.
- **DC Comics:** one of the two major publishers in graphic novels, primarily focusing on superhero genre graphic novels.
- **Event:** a major storyline occurring across multiple, if not all, series that exist in the same fictional universe; is given a name that collected issues will be published under and easily mistaken for a series. Used primarily by DC and Marvel Comics.
- **Franchise:** a collection of media (print, television, toys, etc.) all revolving around a certain commercial entity; examples include the Star Wars franchise and the Marvel Universe franchise.
- **Graphic novel:** any literary work of novel length that utilizes primarily artwork and secondarily text to tell its story; includes serialized stories collected into a single novel-length work.
- **Graphic novel cataloging:** the process of gathering information about a graphic novel to better provide a patron access through the catalog as well as through organizing the collection.
- **Graphic novel classification:** one aspect of the process of organizing graphic novels; the process of deciding what category of resource a graphic novel belongs under and where within that category a graphic novel should be shelved; the process through which a call number is assigned to a graphic novel.
- **Indie comics:** independently published comics, often those outside of the mainstream superhero genre.
- **Issue:** level at which serialized graphic novels are released, usually weekly. Issues are usually very short and printed on newsprint.
- **Manga/manhua:** a graphic novel originating in Asia. Manga is the Japanese word for graphic novel whereas manhua is the Chinese word.

- **Marvel Comics:** one of the two major publishers in graphic novels, primarily focusing on superhero genre graphic novels.
- **Omnibus:** a collection of multiple of volume into a single, usually hardcover book.
- **Parent Series:** an umbrella series that covers multiple series titles under a single overarching title, usually the name of the main character or team.
- **Reboot:** when a publisher restarts an ongoing series; usually involves the same characters but with a new origin story and set of scenarios; predominantly used by superhero comic stories
- **Run:** a group of issues that tell a specific story within a series, usually by the same author.
- **Series:** multiple titles released consecutively on the same topic.
- **Standalone:** a graphic novel that is a single, standalone story; not part of a series, however it can be part of a parent series.
- **Tie-in:** a storyline occurring tangentially to an event or other occurrence in the same fictional universe (i.e. movie); usually does not affect the plot of that event or other occurrence but explains what a group of characters was doing during that event or other occurrence; sometimes published as a standalone.
- **Trade paperback:** collection of issues into a single book; can be a volume of a series but might instead be a collection of issues otherwise related (same author, same event, crossover, etc.).
- **Volume:** collection of consecutive issues; unit at which serialized graphic novels are printed at the book level. Multiple volumes make up a series.

Appendix 2: Content Analysis Sources

Citation	Type of Publication	Type of Article	Type of Collection
Cornog, M., & Perper, T. (2009). <i>Graphic novels beyond the basics : insights and issues for libraries</i> . Santa Barbara, Calif.: Libraries Unlimited/ABC-CLIO.	Book	Advice	Academic
Cubbage, C. (2010). Selection and popular culture in large academic libraries:taking the temperature of your research community. in <i>Graphic novels and comics in libraries and archives : essays on readers, research, history and cataloging</i> . Jefferson, N.C.: McFarland & Co.	Chapter	Advice	Academic
Dickinson, G. (2007). tough CHOICES. <i>Knowledge Quest</i> , 35(5), 56–56.	Academic Journal	Advice	School
Fagan, J. C. (2011). <i>Comic book collections for libraries</i> . Santa Barbara, California: Libraries Unlimited.	Book	Advice	Public/ Academic
Fee, W.T. (2010). The perils of Doctor Strange: preserving Pennsylvania-centered comics at the State Library of Pennsylvania. in <i>Graphic novels and comics in libraries and archives : essays on readers, research, history and cataloging</i> . Jefferson, N.C.: McFarland & Co.	Chapter	Descriptive	Archive
Goldsmith, F. (2005). <i>Graphic novels now : building, managing, and marketing a dynamic collection</i> . Chicago: American Library Association.	Book	Advice	Public
Hartman, Amy (2010). Creative shelving: placement in library collection. in <i>Graphic novels and comics in libraries and archives : essays on readers, research, history and cataloging</i> . Jefferson, N.C.: McFarland & Co.	Chapter	Descriptive	Public
Kan, Kat. (2003). Getting graphic at the school library. <i>Library Media Connection</i> , 21(7), 14-19.	Trade Publication	Advice	School

Kitzman, R. (2010). Graphic novels at Los Angeles Public. in <i>Graphic novels and comics in libraries and archives : essays on readers, research, history and cataloging</i> . Jefferson, N.C.: McFarland & Co.	Chapter	Descriptive	Public
Lyga, B. (2004). <i>Graphic novels in your media center : a definitive guide</i> . Westport, Conn.: Libraries Unlimited.	Book	Advice	School
Markham, G. W. (2009). Cataloging the publications of Dark Horse Comics: one publisher in an academic catalog. <i>The Journal of Academic Librarianship</i> , 35(2), 162–169.	Academic Journal	Descriptive	Archive
Miller, S. (2005). <i>Developing and promoting graphic novel collections</i> . New York: Neal-Schuman Publishers.	Book	Advice	Public
Nargis, J., & Joseph, B. (2011). Comic Books: Superheroes of Special Collections. <i>ILA Reporter</i> , 29(3), 8–12.	Periodical	Descriptive	Archive
O’English, L., Matthews, J. G., & Lindsay, E. B. (2006). Graphic novels in academic libraries: from Maus to manga and beyond. <i>The Journal of Academic Librarianship</i> , 32(2), 173–182.	Academic Journal	Advice	Academic
Pyles, C. (2012). It’s no joke. <i>Public Libraries</i> , 51(6), 32–35.	Periodical	Advice	Public
Raab, A. (2005). <i>Manga in academic library collections: definitions, strategies, and bibliography for collecting Japanese comics</i> . University of North Carolina at Chapel Hill.	White Paper	Research	Academic
Raiteri, Steve. (2003). Graphic novels. <i>Library Journal</i> , 128 (1), 80.	Trade Publication	Advice	Public
Rudiger, H. M., & Schliesman, M. (2007). Graphic novels and school libraries. <i>Knowledge Quest</i> , 36(2), 57–59.	Academic Journal	Advice	School
Scott, R. (1990). <i>Comics librarianship: a handbook</i> . Jefferson, N.C.: McFarland.	Book	Descriptive	Academic
Scott, R. W. (1998). A practicing comic-book librarian surveys his collection and his craft. <i>Serials Review</i> , 24(1), 49–56.	Academic Journal	Descriptive	Academic

Segraves, E. (2010). Teen-led revamp. in <i>Graphic novels and comics in libraries and archives : essays on readers, research, history and cataloging</i> . Jefferson, N.C.: McFarland & Co.	Chapter	Descriptive	Public
Serchay, D. (2008). <i>The librarian's guide to graphic novels for children and tweens</i> . New York: Neal-Schuman Publishers.	Book	Advice	School/Public
Serchay, D. (2010). <i>The librarian's guide to graphic novels for adults</i> . New York: Neal-Schuman Publishers.	Book	Advice	Public/Academic
Serchay, D. S. (1998). Comic book collectors: The serials librarians of the home. <i>Serials Review</i> , 24(1), 57–70.	Academic Journal	Descriptive	Private
Tarulli, L. (2010). Cataloging and the problem of access: creativity, collaboration, and compromise. in <i>Graphic novels and comics in libraries and archives : essays on readers, research, history and cataloging</i> . Jefferson, N.C.: McFarland & Co.	Chapter	Advice	Public
Weiner, R.G. (2010). Interviews with Randall Scott. in <i>Graphic novels and comics in libraries and archives : essays on readers, research, history and cataloging</i> . Jefferson, N.C.: McFarland & Co.	Chapter	Descriptive	Public
West, W. (2013). Tag, you're it: enhancing access to graphic novels. <i>portal: Libraries and the Academy</i> , 13(3), 301–324.	Academic Journal	Research	Academic
Willcox, E. (2011). <i>Graphic novels and the implications of shelving location</i> . University of North Carolina at Chapel Hill.	White Paper	Research	Public

Appendix 3: Content Analysis Organizational Schemas

Organization Schemas				
Citation	Top Level Organization	Further Levels		
Dickinson, G. (2007). tough CHOICES. <i>Knowledge Quest</i> , 35(5), 56–56.	Same as general collection			
Fagan, J. C. (2011). <i>Comic book collections for libraries</i> . Santa Barbara, California: Libraries Unlimited.	Title			
Fee, W.T. (2010). The perils of Doctor Strange: preserving Pennsylvania-centered comics at the State Library of Pennsylvania. in <i>Graphic novels and comics in libraries and archives : essays on readers, research, history and cataloging</i> . Jefferson, N.C.: McFarland & Co.	Connection to Pennsylvania	Publisher	Title	
Hartman, Amy (2010). Creative shelving: placement in library collection. in <i>Graphic novels and comics in libraries and archives : essays on readers, research, history and cataloging</i> . Jefferson, N.C.: McFarland & Co.	Age appropriateness	Same as general collection	Title	
Kitzman, R. (2010). Graphic novels at Los Angeles Public. in <i>Graphic novels and comics in libraries and archives : essays on readers, research, history and cataloging</i> . Jefferson, N.C.: McFarland & Co.	Country	Character /franchise		

Markham, G. W. (2009). Cataloging the publications of Dark Horse Comics: one publisher in an academic catalog. <i>The Journal of Academic Librarianship</i> , 35(2), 162–169.	Sub-collections: Manga, comics, and books			
Miller, S. (2005). <i>Developing and promoting graphic novel collections</i> . New York: Neal-Schuman Publishers.	Fiction/nonfiction	Same as general collection		
Nargis, J., & Joseph, B. (2011). Comic Books: Superheroes of Special Collections. <i>ILA Reporter</i> , 29(3), 8–12.	Title			
O’English, L., Matthews, J. G., & Lindsay, E. B. (2006). Graphic novels in academic libraries: from Maus to manga and beyond. <i>The Journal of Academic Librarianship</i> , 32(2), 173–182.	Primary creator			
Pyles, C. (2012). It’s no joke. <i>Public Libraries</i> , 51(6), 32–35.	Publisher	Character	Chrono. order	
Scott, R. (1990). <i>Comics librarianship: a handbook</i> . Jefferson, N.C.: McFarland.	Country	Size/format	Decade	Publisher
Segraves, E. (2010). Teen-led revamp. in <i>Graphic novels and comics in libraries and archives : essays on readers, research, history and cataloging</i> . Jefferson, N.C.: McFarland & Co.	Sub-collections: superheroes, standalones, non-fiction, manga			
Serchay, D. (2008). <i>The librarian’s guide to graphic novels for children and tweens</i> . New York: Neal-Schuman Publishers.	Fiction/nonfiction	Topic/author		

Serchay, D. (2010). <i>The librarian's guide to graphic novels for adults</i> . New York: Neal-Schuman Publishers.	Age appropriateness			
Serchay, D. S. (1998). Comic book collectors: The serials librarians of the home. <i>Serials Review</i> , 24(1), 57–70.	Sub-collections	Title/ publisher/ type/ subject or genre		
Weiner, R.G. (2010). Interviews with Randall Scott. in <i>Graphic novels and comics in libraries and archives : essays on readers, research, history and cataloging</i> . Jefferson, N.C.: McFarland & Co.	Fiction/nonfiction	Category/ subject		

Appendix 4: Sampling

Notes: This sampling was chosen based on the desire to understand how both a collection written by a single author as well as a collection of series written by multiple authors would be handled. The sampling was found by conducting a keyword search in each library setting's online catalog for "Alan Moore" or "Avengers." Any data contained by brackets in the title field is additional information given when multiple books were cataloged under the same primary record in order to differentiate those volumes.

These graphic novels represent 39 of approximately 1000 books in the SILS graphic novel collection, 42 of the 1500 books in the CHPL graphic novel collection, and 54 of the 1800 books in the OCPL graphic novel collection.

ID	Location	Sample	Catalog Title [with additional information]
1	SILS	Avengers	Avengers vs. Thanos
2	SILS	Avengers	The Avengers vs the X-Men
3	SILS	Avengers	The Avengers
4	SILS	Avengers	The new Avengers
5	SILS	Avengers	Secret Avengers. Vol. 1, Mission to Mars
6	SILS	Avengers	Dark Avengers
7	SILS	Avengers	The mighty Avengers. Vol. 1, The Ultron initiative
8	SILS	Avengers	Siege
9	SILS	Avengers	House of M
10	SILS	Avengers	Thor, the mighty Avenger [vol. 1]
11	SILS	Avengers	Thor, the mighty Avenger [vol. 2]
12	SILS	Moore	Hypothetical lizard
13	SILS	Moore	DC universe: the stories of Alan Moore
14	SILS	Moore	The courtyard
15	SILS	Moore	The League of Extraordinary Gentlemen: century 1969
16	SILS	Moore	The League of Extraordinary Gentlemen
17	SILS	Moore	The League of Extraordinary Gentlemen: black dossier
18	SILS	Moore	The League of Extraordinary Gentlemen. Vol. 2
19	SILS	Moore	The League of Extraordinary Gentlemen. Vol. 1
20	SILS	Moore	America's best comics
21	SILS	Moore	The ballad of Halo Jones
22	SILS	Moore	The complete D.R. & Quinch
23	SILS	Moore	Batman: the killing joke
24	SILS	Moore	Lost girls [vol. 1]
25	SILS	Moore	Lost girls [vol. 2]
26	SILS	Moore	Lost girls [vol. 3]
27	SILS	Moore	From hell: being a melodrama in sixteen parts

28	SILS	Moore	Watchmen [folio]
29	SILS	Moore	A small killing
30	SILS	Moore	Top 10. Book 1
31	SILS	Moore	Swamp Thing: the curse
32	SILS	Moore	Promethea
33	SILS	Moore	V for vendetta [copy 1]
34	SILS	Moore	V for vendetta [copy 2]
35	SILS	Moore	Swamp Thing: love and death
36	SILS	Moore	Watchmen [copy 1]
37	SILS	Moore	Watchmen [copy 2]
38	SILS	Moore	Swamp Thing: the sage of the Swamp Thing
39	SILS	Moore	Swamp Thing
40	CHPL	Avengers	Avengers Academy [v.3]
41	CHPL	Avengers	Avengers Academy [v.4]
42	CHPL	Avengers	The Avengers: Earth's mightiest heroes! [v.1]
43	CHPL	Avengers	The Avengers: Earth's mightiest heroes! [v.1]
44	CHPL	Avengers	The Avengers: Earth's mightiest heroes! [v.2]
45	CHPL	Avengers	The Avengers: Earth's mightiest heroes! [v.3]
46	CHPL	Avengers	The Avengers: Earth's mightiest heroes! [v.4]
47	CHPL	Avengers	The Avengers: Road to Marvel's the Avengers
48	CHPL	Avengers	Spider-man and the Avengers [copy 1]
49	CHPL	Avengers	Spider-man and the Avengers [copy 2]
50	CHPL	Avengers	Spider-man and the Avengers [copy 3]
51	CHPL	Avengers	The Avengers [v.1]
52	CHPL	Avengers	The Avengers [v.2]
53	CHPL	Avengers	The Avengers [v.3]
54	CHPL	Avengers	The Avengers. Captain America
55	CHPL	Avengers	Spider-man and the Avengers [copy 1]
56	CHPL	Avengers	Spider-man and the Avengers [copy 2]
57	CHPL	Avengers	The Avengers [v.3]
58	CHPL	Avengers	The Avengers [v.3]
59	CHPL	Avengers	The Avengers [v.4]
60	CHPL	Avengers	The Avengers [v.4]
61	CHPL	Avengers	The Avengers [v.5]
62	CHPL	Avengers	The Avengers [v.7]
63	CHPL	Avengers	The Avengers [v.10]
64	CHPL	Avengers	Young Avengers [v.1]
65	CHPL	Avengers	Young Avengers [v.2]
66	CHPL	Avengers	Avengers Masterworks
67	CHPL	Avengers	Ultimate comics: Avengers vs. New Ultimates: death of Spider-Man

68	CHPL	Avengers	Fear itself
69	CHPL	Avengers	House of M
70	CHPL	Moore	Nemo: heart of ice
71	CHPL	Moore	Batman: the killing joke
72	CHPL	Moore	From hell: being a melodrama in sixteen parts
73	CHPL	Moore	The forty-niners
74	CHPL	Moore	V for vendetta
75	CHPL	Moore	The league of extraordinary gentlemen [v.1]
76	CHPL	Moore	The league of extraordinary gentlemen [v.1]
77	CHPL	Moore	The league of extraordinary gentlemen [v.2]
78	CHPL	Moore	The league of extraordinary gentlemen [v.2]
79	CHPL	Moore	The league of extraordinary gentlemen [v.3]
80	CHPL	Moore	Supreme: the story of the year
81	CHPL	Moore	Watchmen
82	OCPL	Avengers	Avengers
83	OCPL	Avengers	Avengers : endless wartime
84	OCPL	Avengers	The Avengers : earth's mightiest heroes comic reader. #2
85	OCPL	Avengers	The Avengers : earth's mightiest heroes!. #3
86	OCPL	Avengers	The Avengers [1]
87	OCPL	Avengers	The Avengers [4]
88	OCPL	Avengers	The Avengers [2]
89	OCPL	Avengers	The Avengers [5]
90	OCPL	Avengers	The Avengers [3]
91	OCPL	Avengers	Avengers [1]
92	OCPL	Avengers	Avengers [2]
93	OCPL	Avengers	Avengers [3]
94	OCPL	Avengers	The Avengers. Iron Man
95	OCPL	Avengers	Cosmic Avengers
96	OCPL	Avengers	Secret Avengers
97	OCPL	Avengers	Essential Avengers. Vol. 8
98	OCPL	Avengers	Avengers assemble!
99	OCPL	Avengers	The mighty Avengers : an origin story
100	OCPL	Avengers	The new Avengers [1]
101	OCPL	Avengers	The new Avengers [2]
102	OCPL	Avengers	The new Avengers [3]
103	OCPL	Avengers	The new Avengers [4]
104	OCPL	Avengers	The new Avengers [5]
105	OCPL	Avengers	Invasion. The Avengers. Vol. 10
106	OCPL	Avengers	Everything dies
107	OCPL	Avengers	My life as a weapon

108	OCPL	Avengers	The world's mightiest super hero team [copy 1]
109	OCPL	Avengers	The world's mightiest super hero team [copy 2]
110	OCPL	Avengers	The world's mightiest super hero team [copy 3]
111	OCPL	Avengers	The world's mightiest super hero team [copy 4]
112	OCPL	Avengers	The S.H.I.E.L.D. Files
113	OCPL	Avengers	House of M
114	OCPL	Avengers	The replacements
115	OCPL	Avengers	The road to civil war
116	OCPL	Avengers	Fallen Son: The death of Captain America
117	OCPL	Moore	Saga of the Swamp Thing [1]
118	OCPL	Moore	Saga of the Swamp Thing [2]
119	OCPL	Moore	Saga of the Swamp Thing [3]
120	OCPL	Moore	Batman: the killing joke
121	OCPL	Moore	Top 10 : the forty-niners
122	OCPL	Moore	Promethea [1]
123	OCPL	Moore	Promethea [2]
124	OCPL	Moore	Promethea [3]
125	OCPL	Moore	Promethea [4]
126	OCPL	Moore	Promethea [5]
127	OCPL	Moore	V for vendetta
128	OCPL	Moore	Swamp Thing : reunion
129	OCPL	Moore	Swamp Thing : earth to earth
130	OCPL	Moore	Swamp Thing : a murder of crows
131	OCPL	Moore	Top 10 [1]
132	OCPL	Moore	Top 10 [2]
133	OCPL	Moore	The league of extraordinary gentlemen [1]
134	OCPL	Moore	The league of extraordinary gentlemen [2]
135	OCPL	Moore	Watchmen

Appendix 5: Orange County Public Library Shelving Data

This data represents the shelving order seen at each location. Titles within the samplings were recorded as well as surrounding call numbers. Titles outside of the sampling but that were necessary to understand patterns were included by surrounded by brackets. Ellipses represent a section of the shelving outside of the sampling that was skipped over to simply the data set. Works matching those in the initial sampling were then identified by their ID number. Spine title was used as the recorded title with variant titles given in parenthesis afterward.

ID	Call #	Title
	741.594 LEE	
122	741.594 MOORE	Promethea 1
123	741.594 MOORE	Promethea 2
124	741.594 MOORE	Promethea 3
125	741.594 MOORE	Promethea 4
126	741.594 MOORE	Promethea 5
	741.594 LEG v. 1	
	741.594 LEG v. 2	
	741.594 MOORE v. 1	Top 10 Book 1
131	751.594 MOZART	
	...	
	741.596 ABOUET v. 3	
	741.597 AARON	Thor God of Thunder: The God Butcher
	...	
	741.597 BEN	[Civil War: Fantastic Four]
	741.597 BEN	Civil War: A Marvel Comics Event
	741.597 BENDIS	[Spider Man]
115	741.597 BEN	Civil War the Road to Civil War
	741.597 BEN	[Civil War: Amazing Spider Man]
	741.597 BENDIS	[Castle]
113	741.597 BEN	House of M
	...	
	741.597 HORNSCHE	
	741.597 HULK	Indestructible Hulk: Agents of S.H.I.E.L.D.
	741.597 JAC	
	...	
	741.597 KAN	
120	741.597 KAN	Killing Joke
	741.597 KANE	
	...	
	741.597 KINNEY	
91	741.597 KIRBY v. 1	Avengers: Avengers World

96	741.597 KIRBY	Avengers: Secret Avengers
92	741.597 KIRBY	Avengers: The Last White Event
87	741.597 KIRBY	The Avengers (25-30) (Avengers) (AvX)
89	741.597 KIRBY v. 1	The Avengers (31-34) (Avengers)
86	741.597 KIRBY	The Avengers (1-6) (Avengers)
88	741.597 KIRBY	The Avengers (7-12) (Avengers)
	741.597 KIRBY	[Omac]
82	741.597 KIRBY	Avengers: Season One
103	741.597 KIRBY v. 4	New Avengers: AvX (24-30)
104	741.597 KIRBY v.5	New Avengers (31-34)
	741.597 KIRBY	[Battle Pope]
	...	
		[The Walking Dead]
101	741.597 KIRBY v. 2	New Avengers (7-13)
		[Invincible]
	...	
	741.597 LEE	[Daredevil]
	741.597 LEE	Iron Man: Season 1
	741.597 LEE	Iron Man: Believe
	741.597 LEEP	[Rust]
	...	
	741.597 MIN	[Mind Rot]
135	741.597 MOORE	Watchmen
121	741.597 MOO	Top 10: The Forty-niners
132	741.597 MOORE	Top 10 Book 2
118	741.597 MOORE v. 2	Saga of the Swamp Thing: Book Two
119	741.597 MOORE v. 3	Saga of the Swamp Thing: Book Three
	...	
	741.597 SIE	[Superman]
	741.597 SIEGEL	[Sailor Twain]
	741.597 SIM	Heroes Reborn: Captain America
	741.597 SIM	Captain America: Homeland 5
	741.597 SIM	Captain America: War and Remembrance
	741.597 SIM	Captain America: Bicentennial Battles
	741.597 SIMON	Captain America: Red Menace 2
	741.597 SIMON	Captain America and the Falcon: Brothers and Keepers 2
	741.597 SIM	Captain America and the Falcon: Nomad
	741.597 SIMON	Captain America: Secret Empire

116	741.597 SIM	Fallen Son: The Death of Captain America
	741.597 SIMON	Captain America: Winter Soldier 1
	741.597 SIM	Captain America: Red, White, and Blue
	741.597 SIMON	Captain America: Winter Soldier 1
	741.597 SIMON	Captain America: Castaway in Dimension Z
	741.597 SMITH	
	...	
	741.597 STORRIE	
	741.597 STRACZYN	Thor (1-6)
	741.597 STRACZYN	Thor (7-12)
	...	
	741.597 SUBHIYAH	
130	741.597 SWAMP v. 4	Swamp Thing: A Murder of Crows
129	741.597 SWAMP v. 5	Swamp Thing: Earth to Earth
128	741.597 SWAMP v. 6	Swamp Thing: Reunion

Appendix 6: SILS Shelving Data

ID	Call #	Title
	SILS Graphic Aaron v.10	[Scalped: Trail's End]
	SILS Graphic Aaron v.1	Thor: God of Thunder: the God Butcher
	SILS Graphic Aaron	Ultimate Captain America
	SILS Graphic Aaron	[Punisher Max: Bullseye]
	...	
	SILS Graphic Auchterlounie	
2	SILS Graphic Avengers	The Avengers Versus the X-Men
	SILS Graphic Avi	
	..	
	SILS Graphic Bendis v.1	[Powers: Who Killed Retro Girl?]
4	SILS Graphic Bendis v.1	The New Avengers Volume 1
3	SILS Graphic Bendis v.1	The Avengers Volume 1
	SILS Graphic Bendis v.1	Dark Avengers: Assemble Volume 1
7	SILS Graphic Bendis	Mighty Avengers: The Ultron Initiative Volume 1
	SILS Graphic Bendis v.4	[Ultimate Comics Spider-Man: Death of Spider-man]
	SILS Graphic Bendis v.3	[Ultimate Comics Spider-Man: Death of Spider-man Prelude]
	SILS Graphic Bendis	[Powers Scriptbook]
8	SILS Graphic Bendis	Siege
	SILS Graphic Bendis	[Ultimate Comics Spider-man]
9	SILS Graphic Bendis	House of M
	...	
	SILS Graphic Brubaker	Steve Rogers: Super Soldier
5	SILS Graphic Brubaker	Secret Avengers: Mission to Mars Volume 1
	SILS Graphic Brubaker	[X-Men Messiah Complex]
	...	
	SILS Graphic Davis	[Justice League of America: The Nail]
	SILS Graphic David	Hulk: The End
	SILS Graphic David v.1	[Fallen Angel]
	...	
	SILS Graphic Fraction	[Fantastic Faux]
	SILS Graphic Fraction v.2	The Invincible Iron Man: World's Most Wanted Book 1
	SILS Graphic Fraction v.3	The Invincible Iron Man: World's Most Wanted Book 2
	SILS Graphic Fraction v.5	The Invincible Iron Man: Stark Resilient Book 1
	SILS Graphic Fraction v.6	The Invincible Iron Man: Stark Resilient Book 2
	SILS Graphic Fraction v.4	The Invincible Iron Man: Stark Disassembled

	SILS Graphic Fransman	
	...	
	SILS Graphic Langridge	[Art d'Ecco]
11	SILS Graphic Langridge v.2	Thor: The Mighty Avenger Volume 2
10	SILS Graphic Langridge v.1	Thor: The Mighty Avenger Volume 1
	SILS Graphic Lapham v.1	
	...	
	SILS Graphic Lechner	
	SILS Graphic Lee	Captain America Sentinel of Liberty
	SILS Graphic Lee c.1	[Just Imagine Stan Lee's Superman]
	SILS Graphic Lee v.1	[Marvel Omnibus: The Amazing Spider-man]
	SILS Graphic Lee v.1	Marvel Omnibus: The Invincible Iron Man
	SILS Graphic Lee v.1	[Sgt. Fury and His Commandos]
	...	
	SILS Graphic Millar	[Red Razors]
	SILS Graphic Millar v.1	The Ultimates Volume 1
	SILS Graphic Millar	[Wolverine: Old Man Logan]
	SILS Graphic Millar	Civil War
	SILS Graphic Millar v.7	[Ultimate X-Men]
	...	
14	SILS Graphic Moore	The Courtyard
21	SILS Graphic Moore	The Ballad of Halo Jones
13	SILS Graphic Moore	DC Universe: The Stories of Alan Moore
12	SILS Graphic Moore	Hypothetical Lizard
19	SILS Graphic Moore	The League of Extraordinary Gentlemen. Vol. 1
18	SILS Graphic Moore	The League of Extraordinary Gentlemen. Vol. 2
22	SILS Graphic Moore	The Complete D.R. & Quinch
34	SILS Graphic Moore	V for Vendetta
37	SILS Graphic Moore c.3	Watchmen
33	SILS Graphic Moore c.2	V for Vendetta
	SILS Graphic Moore	[Witchblade: Shades of Gray]
20	SILS Graphic Moore	America's Best Comics
	SILS Graphic Moore	[Alan Moore: Portrait of an Extraordinary Man]
32	SILS Graphic Moore bk.1	Promethea Book 1
29	SILS Graphic Moore	A Small Killing
38	SILS Graphic Moore	Swamp Thing: The Saga of the Swamp Thing
39	SILS Graphic Moore bk.6	Swamp Thing: Reunion
31	SILS Graphic Moore	Swamp Thing: The Curse
35	SILS Graphic Moore	Swamp Thing: Love and Death
30	SILS Graphic Moore	Top 10. Book 1
	SILS Graphic Moore	[The Best American Comics 2006]

	...	
	SILS Graphic Moore	[The Best American Comics 2011]
27	SILS Graphic Moore	From Hell: Being a Melodrama in Sixteen Parts
	SILS Graphic Moore	[Battle Hymn]
	...	
	SILS Graphic Moore v.6	[Strangers in Paradise]
	SILS Graphic Morales	Captain America: Truth
	SILS Graphic Mori v.1	
	...	
	SILS Graphic Simone v.1	
	SILS Graphic Simonson v.2	Thor: Visionaries Volume 2
	SILS Graphic Sin v.1	

Appendix 7: Chapel Hill Public Library Shelving Data

ID	Call #	Title
66	GN Avengers v.1	Avengers Masterworks
67	GN Avengers	Avengers vs. New Ultimates: Death of Spider-Man
	...	
	GN Batman	Batman: the Dark Knight
71	GN Batman	Batman: The Killing Joke
	...	
79	GN Moor v.3	The League of Extraordinary Gentlemen: Black Dossier
	GN Mig	
	GN Mil v. 1	
	GN Mil v. 2	
	GN Mil	
	Gn Mizu	
	GN Mod	
72	GN Moor	From Hell: Being a Melodrama in Sixteen Parts
75	GN Moor v.1	The League of Extraordinary Gentlemen Volume 1
77	GN Moor v.2	The League of Extraordinary Gentlemen Volume 2
80	GN Moo	Supreme: The story of the year
	GN Mor v. 1	
	GN Mor	
	GN Murp	
76	GN Moor v.1	The League of Extraordinary Gentlemen Volume 1
	...	
	YGN Fantastic	
	YGN Frac	
68	YGN Frac	Fear Itself
	YGN Fre	
	...	
	YGN Hor	
	YGN Hulk	Hulk: Gray
	YGN Hulk	Hulk: Season One